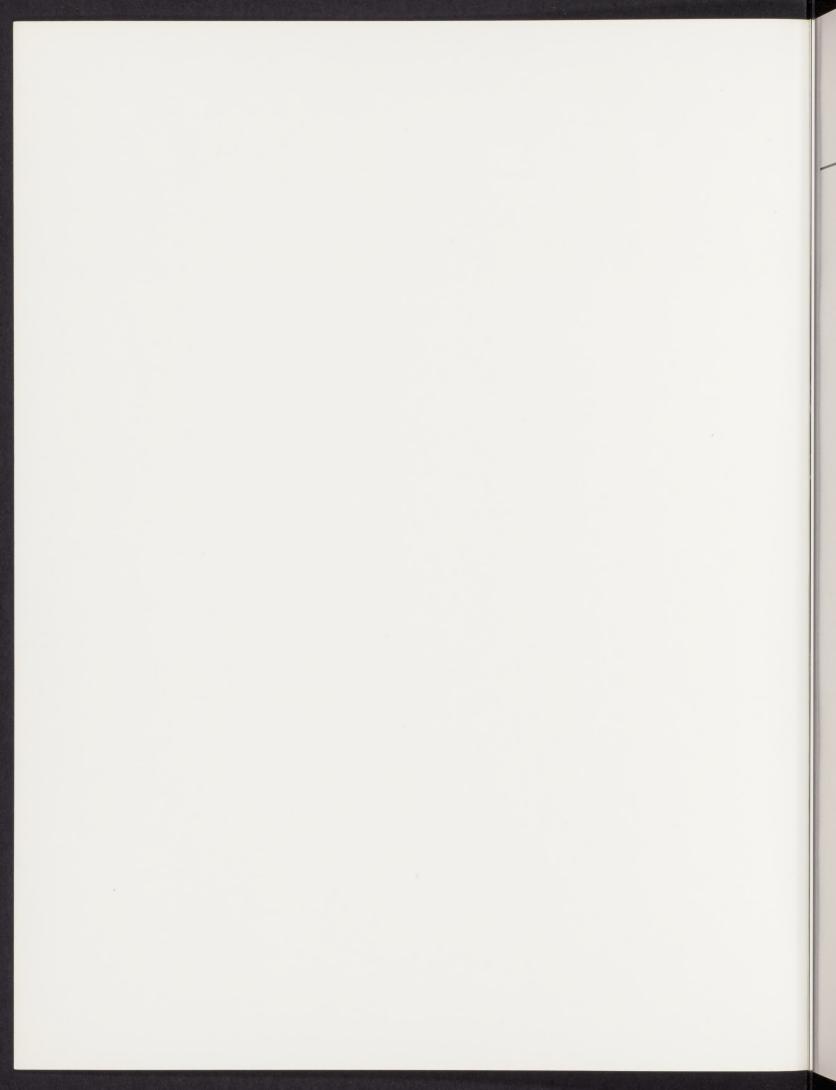
Canyon GIIIIA

Film/Video Supplement 1990





Canyon GINEMA

Film/Video Supplement 1990

Canyon Cinema • 2325 Third Street, Suite 338 • San Francisco, CA 94107 • (415) 626-2255

Monday—Friday, 9am—5pm

Canyon Cinema operates as a "no-profit" cooperative distribution center for independent filmmakers.

A \$5 charge is requested to help defray the

publishing costs of this volume.

Canyon Cinema Film/Video Supplement 1990 compiled and edited by: Melanie Curry Amy Stewart

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With special thanks to Alfonso Alvarez The Board of Directors and member filmmakers of Canyon Cinema

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Contents

Canyon Cinema Policy
Statement v
Filmmaker's Agreement vii
Ordering Information:
Film Rentals viii
Ordering Information:
Video Sales ix
On Projection x

Films for Rent 1 Videotapes for Sale 23

Title Index: Films 33
Title Index: Videotapes 35
Filmmaker Index 37
Complete Film Index 39
Complete Video Index 55
Canyon Cinema Members 59

canyon cinema policy statement

Canyon Cinema was formed in 1966 by a small number of filmmakers who felt the need for an alternative to the existing film distribution structure. An organization begun and run by and for independent filmmakers was envisioned which would be responsive to the needs of these filmmakers rather than any exigencies of the commercial marketplace. That is precisely what Canyon Cinema became and continues, very successfully, to be. Canyon is a democratic, non-discriminatory outlet for the distribution of independent film, works which would otherwise have difficulty being screened. It is a membership organization which any filmmaker may join by paying a yearly membership fee and depositing work. The members write their own catalog descriptions and establish their own rental fees. Members collect the majority of the rental fee and the prints remain the property of the filmmaker.

It is Canyon's policy not to promote, through advertising or phone queries, any one film over another but only to promote the entire organization. Additionally, and concordant with its overall philosophy, Canyon will not act as a "sub-distributor" for films brought in by its members and not made by them. These may be films that are by deceased filmmakers and are already in distribution with other companies. The policy of Canyon Cinema requires that all films be deposited by their makers, or, if the filmmaker is deceased, that the works be authorized for distribution by the relatives or estate of the deceased filmmaker.

Canyon Cinema remains committed to adapting itself to the needs of a continually evolving media marketplace. To this end, Canyon has expanded to incorporate videotape sales and advertising, and is now fully computerized. Members are encouraged to develop new means of expanding distribution or to promote their own work and develop thematic packages of films that can be advertised and rented together.

We as Board Members and Staff feel that adherence to these basic principles has kept Canyon Cinema healthy and growing through often lean and uncertain times. We remain committed to the fundamental policy outlined in this statement for the future.

Board of Directors:

Michael Wallin, President of the Board Toney Merritt Tina Bastajian Bill Knowland

Staff:

Dominic Angerame, Director David Sherman, Assistant Director 1. Calboth: films, form, only of that the prints 2. Print Ciner nancowhice and the prints sign and 4. Remains and the prints of the prints own to print control of the prints of the pri

filmmaker's agreement

- 1. Canyon Cinema distributes both Super 8mm and 16mm films, with no restrictions as to form, content, length, etc. The only qualification we stress is that the films submitted must be prints, free of splices.
- 2. Prints on deposit at Canyon Cinema remain the property of the filmmaker, available for his or her own use and recall, subject only to prior commitments. Canyon Cinema does not assume any financial responsibility for damage which may occur in storage.
- 3. No exclusive contracts are signed between Canyon Cinema and member filmmakers.
- 4. Rentals paid to Canyon Cinema are credited to the filmmaker's account. The percentage is currently split 65% to the filmmakers, 35% to Canyon.* Canyon Cinema will contact the filmmaker in case of special rental requests or purchase inquiries.
- **5.** Filmmakers are accounted to only upon request.
- **6.** Filmmaker must state specifically the rental rate desired.

- 7. In order to list a film in the catalog or supplements, we ask filmmakers to supply us with credits, a description (concise) or synopsis of the film, and selected reviews. Filmmakers should state the category in the subject index which pertains. Canyon Cinema's catalog is kept up to date by means of printed supplements published regularly.
- 8. Dues are \$25 per year.* These are payable on March 1st of each year. A portion of the dues are used to publish the catalogs and updates. Members who are arrears in dues payments risk not having their films published in the catalogs.
- **9.** To aid projectionists in focusing, please equip your print with SMPTE or other focusing leader.
- 10. Filmmakers must provide a suitable reel and can for their film when depositing a print for distribution, along with a suitable shipping case.
- 11. When more than one individual has a controlling interest in the film, accounting will be made in the name of one individual, who will carry responsibility for any reporting to others.
- **12.** A service charge for handling is made for all prints sent out for preview as requested by the filmmaker.
- 13. Canyon Cinema has a policy, for those filmmakers who wish to participate, of selling new prints of films that are listed in the catalog. Canyon requires that a new (never projected) film be deposited for sale purposes only. Prints

- deposited remain the sole property of the filmmaker until sold, and each filmmaker is to set his/her sale price. Royalties paid are currently set at 85% of the sale price to the filmmaker and 15% to Canyon Cinema.* Listings of titles for sale will be printed in our publications.
- 14. Canyon Cinema is currently accepting videotapes for sale purposes only from our filmmaker members. We are only accepting VHS. If the purchaser requests a tape in a format other than the one deposited, the maker will be notified. All tapes must be for sale only; no rentals will be accepted. Videotapes of any length are accepted and tapes may have originated on video, or be transferred from film originals, but must be duplicates of a master tape. Master tapes will not be accepted. Tapes must of sale quality, unused, fully labled with title, credits, etc., and ready for direct shipment to purchaser. All tapes deposited remain the sole property of the maker until sold. Total sale price for both home use and others must be determined by the maker. The maker of the tape is to receive 75% of the sale price as a royalty and 25% is retained by Canyon Cinema.3
- 15. Canyon is also accepting for rental installation pieces which include film or video as a major component under the following terms: Items, including instructions, must fit into a reusable standard shipping case supplied by the artist. The dimensions are not to exceed a 4-reel 2000 ft. 16mm size and when packed must weigh no more than 25 pounds. Contents of the piece must be listed on the inside lid of the container, including condition of items, for inspection purposes. Fragile items must be double-boxed using styrofoam. Canyon Cinema may not be able to distribute any piece which is too unwieldy to inspect.
- *Please note: these rates are subject to change.

ordering information: film rentals

Terms of Rental

The rental rates cited apply to a SINGLE PROJECTION OF EACH FILM, ALLOW NO PREVIEW, and LIMIT THE AUDIENCE TO 200.

Rental fees are determined by the filmmakers. Canyon Cinema is not permitted to negotiate any of the rental fees listed without special permission from the filmmakers. The rental fees that are listed are subject to change without notice.

If a film is shown more than once on the same or following day, an additional 50% of the base rate is charged for each additional showing.

For an audience over 200 persons but less than 500, payment is one-and-a-half times the base rate.

Unless otherwise marked, titles listed are available to theaters and other commercial film outlets for SINGLE PROJECTION of each film on the same terms as cited above for non-commercial film users. For more than one showing, consult with Canyon Cinema or the filmmaker.

Preview of films is permitted only upon the written consent of the filmmaker. Your written request will be forwarded to the filmmaker. A prepaid fee is charged per film to cover handling expenses.

Terms of Sale

Canyon Cinema actively seeks inquiries concerning print and videotape sales. Serious requests for sales are forwarded to the filmmakers or, in some cases, prints can be purchased directly through Canyon Cinema. The film titles available for sale directly through Canyon Cinema.

are listed in Catalog #6. We invite purchasers to contact us for further details.

Additional Films Available for Rent

Canyon Cinema Catalog #6 contains complete descriptions and rental fees for more than 2,000 works available to rent from more than 300 filmmakers worldwide. Also, Canyon Cinema continuously receives new titles for rent, and there are films not listed in either Catalog #6 or its supplements that are available directly from member filmmakers. If you wish to order Catalog #6 or if you have any questions about films not listed, please contact Canyon's office.

How to Book a Film

Film bookings may be placed via official purchase order. Reservations may be made by telephone. but are only held when followed immediately with an official purchase order or the amount due paid in full. Failure to honor Canvon's invoice prior to the shipping date indicated on the invoice will be interpreted as late cancellation and acceptance of liability for penalty charges. Exceptions to this requirement of advance payment or purchase order will be made only in cases of institutions notifying Canyon Cinema in advance of restrictions specifically prohibiting such. Handling of subsequent booking requests will depend upon the manner in which these terms of payment are met.

Film rentals are accepted from individuals not connected with an organization. If prior credit has not been established, all films will be sent via United Parcel Service, C.O.D.

Invoices for film rentals not paid within 30 days will have a 1.5% surcharge added to the original invoice.

Availability

Prints of the titles listed are the property of the respective film-makers. In many cases a single circulation print is available. It is therefore advisable that rental requests be made as far in advance as possible and that one or more alternate screening dates be listed in order of preference. This is particularly helpful in cases where a number of different titles comprise a single program.

Terms of Cancellation

Films confirmed by invoice are reserved to honor the screening date with allowance made for time in transit. Renters must ensure that all requests for cancellations, changes in screening dates or any alteration in a confirmed program are delivered to our office no later than 4 WORKING DAYS prior to OUR SHIPPING DATE. Failure to do so makes the offender liable for assessment of penalty charges and seriously inconveniences other film

Shipping and Handling

Films are shipped via United Parcel Service or via Priority Air Mail 7 to 14 days in advance of the show date.

Renters are charged for postage and insurance of films. A handling fee of \$5 for the first film title for each showdate, and \$1 for each additional film, is included on the invoice.

Renters are required to return films PREPAID POSTMARKED ON THE DAY FOLLOWING THE

SCREENING DATE—excluding United Parcel Service or Post Office holidays.

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Renters are to insure all shipments for at least \$100 per pound. Failure to do so will result in the Renter being liable financially for any lost or damaged shipment of films by the carrier.

A 50% BASE RENTAL PER DAY is charged for each day a film is returned late to Canyon Cinema.

Return should be via same terms unless otherwise specified on our invoice. We would like to encourage renters to return films by United Parcel Service when possible, as the time the film spends in transit and the risk of loss are lessened. In some cases it may be necessary to employ airmail or air express.

Care of and Liability for Prints

Prints are carefully inspected and repaired if necessary following each use.

YOU OR YOUR INSTITUTION ARE RESPONSIBLE FOR ANY DAMAGE TO A FILM.

Any damage to a print in the user's possession MUST NOT BE REPAIRED (except for temporary use of non-gumming masking tape, which must NOT be run through the gate of the projector). NEVER attempt to splice a print—loss of individual film frames may completely destroy the intent and effectiveness of the filmmaker's work.

Please put a note in the film can of damage to a film.

Minimum charges will be assessed for repairs unless our inspection reveals extreme carelessness or damage which

ordering information: videotape sales

requires replacement of a sequence or the complete film. You are urged to supervise projection and handle the film with extreme care, such as you would any work of art. Remember, many of the films exist only as single prints.

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Exhibitors must accept sole liability for print loss.

Exhibitors are solely liable for legal expenses due to local censorship action. In such cases, Canyon will endeavor to assist harassed exhibitors.

Note: Films are not to be viewed on flatbeds or other types of editors or viewers as they are easily scratched by these devices

Canadian Shipments

Canyon will ship films to Canada under the conditions listed above.

In addition all renters must provide a shipping broker who has a shipping address in the continental United States. It is the broker's responsibility to transport the films, at the renter's expense, to the exhibitor.

All invoices are to be paid in United States currency.

International Shipments

Films will be shipped to all countries outside the United States and Canada providing that the renter can guarantee shipping in both directions via Diplomatic Pouch. These arrangements must be made by the renter before the shipping date.

All invoices are to be paid in United States currency.

Terms of Sale

All sales of tapes are final; no returns or exchanges are accepted. Sale tapes are guaranteed to be of the best quality available. Sale prices have been determined by the filmmakers and cannot be negotiated by Canyon Cinema. These prices are subject to change without notice.

Sale tapes are available for both individuals and organizations. Prices for home use and others are as listed in this volume. If there is only one price listed, that is the price for both. Organizations ordering tapes will be sent a sale contract which must be signed indicating that tapes will not be duplicated, distributed, re-sold, or broadcast on television. These stipulations also apply for home use. Organizations may order tapes using a validated purchase order. Telephone orders will be accepted; however, shipment will not be processed until the signed contract is returned, and a confirmation purchase order or letter is sent. Individuals ordering must pay for tapes in advance, including proper shipping, handling, insurance fees, and sales taxes.

Shipping and Handling Procedures

All tapes will be sent via United Parcel Service and insured. A shipping and handling fee of \$8.00 for the first tape ordered, plus \$3.50 per additional tape, will be charged in addition to the sale price. California residents must add 6.5% sales tax.

Format

Unless otherwise noted all tapes are standard VHS. Other formats may be available, and interested parties should contact Canyon Cinema for details.

Additional Titles

Purchasers are encouraged to contact Canyon Cinema regarding any videotape not listed in this volume that they may wish to purchase. Canyon Cinema receives numerous titles during the year which may have arrived too late to be listed in this volume. Canyon Cinema Catalog #6 is also available from our office. This 300-page volume contains more than 2,000 film titles available for rent by more than 300 filmmakers worldwide.

Copyright Protection

All tapes listed in this volume are protected by Title 17 of the United States Penal Code (Sections 501 and 506) which states: "The motion picture contained in this videocassette is protected under the Copyright laws of the United States and other countries. This cassettee [unless otherwise specified] is sold for home use only, and all other rights are expressly reserved by the copyright owner of such motion picture. Any copying or public performance of such motion picture is strictly prohibited and may subject the offender to civil liability and severe criminal penalties."

on projection

Pre-test the projector; keep a short reel of easily replaceable film stock on hand for this purpose. REMEMBER: Prints rented from Canyon Cinema—and other distributors—are prohibitively expensive, particularly to individuals, and sometimes are absolutely irreplaceable! Your care in the handling of these films determines the extent to which they may be enjoyed by other film users—as well as our handling of your future requests.

CLEAN THE FILM GATE with a soft brush before threading the film.

Check for correct loop and proper sound level, and see that the picture is squared on the screen.

After showing the film, REWIND CAREFULLY ONTO THE ORIGINAL REEL PROVIDED WITH THE FILM HEADS OUT.

TAPE DOWN HEAD LEADERS. Failure to tape down the leader results in binding, cinching and tearing of the film. FOCUS: The best friend a sharpeyed audience ever had is a
projectionist with an inexpensive
pair of binoculars. Focusing in
this manner helps eliminate the
inevitable difference in apparent
sharpness at the point of projection and actual sharpness at
the surface of the screen. Where
academy leader is provided, use
the leader for fine pre-focusing,
then lock and do not attempt to
refocus for the remainder of
the reel.

PROJECTION SPEED: unless otherwise noted, 16mm films have optical soundtracks, and the projection speed is "sound speed"—24 frames per second. Films marked "silent" are also marked "24fps" when required; otherwise normal projection is at "silent speed," which is 16 to 18 frames per second. Always check the film can for special instructions concerning projection speed, framing and focusing, start and end of sound, etc.

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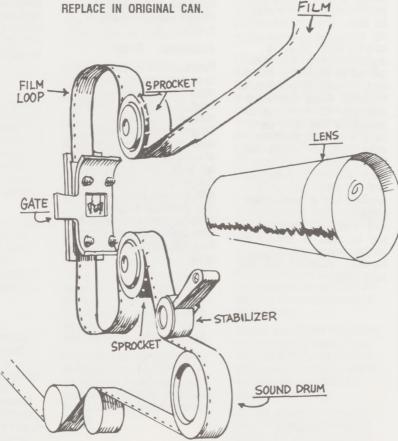
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8mm prints with sound require a projector with magnetic sound. Some silent prints are accompanied by 1/4" tapes.

In cases where the projector is not strong enough to throw a sharp, bright image on the screen, the projectionist is urged to move the portable projector closer to the screen.



films for rent

All film descriptions and commentaries, unless otherwise noted, are direct quotes from the filmmakers concerning their work.

Alvarez, Alfonso

Memory Eye

"sound

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Always

throwa

projector

MEMORY EYE examines the process of remembering: a flickering memory, images emerging from childhood glimpses of an old photo, a familiar sound or smell. This is a filmic exploration of the places where memory is held and the importance of its flickering images.

The main body of the film was shot on VHS, video 8 and super 8mm, then rephotographed and optical-printed as many as 6 to 8 times, creating a stylized, flickering multilayer of color and black and white imagery reminiscent of childhood memory.

1989, 16mm, color/so, 5.5m, \$17.50

No Outlet

NO OUTLET is a reinterpretation of Sartre's play *No Exit.* We live in a world filled with images of violence against the intellect of both women and men. Our culture is so suffused with violence we tend to forget how much we allow our intelligence to be insulted. We must begin to examine the absurdity of the extremes we are subject to. This film displaces scenes of violence from their original setting to show how absurd and oppressive cinematic violence is, and how the viewer can be led away from

reality by displacing emotional integrity we would normally reserve for actual daily events.

1990, 16mm, color/b&w/so, 6.5m, \$18.50

Angerame, Dominic

Deconstruction Sight

"A somber, gong-like tone opens DECONSTRUCTION SIGHT: the first image is a small light in darkness, a delicate flicker that grows to become a welder's torch. We are led into the film by a suggestive imagistic shorthand: 'the rise of man' is attended by the building of structures, and cities, a montage of the emblems of civilization. The end of the film brings a series of

unnerving images—one reminiscent of an eerie jack-o-lantern from childhood memory: a skyscraper looming in the night, a bank of windows lit up like its gaping mouth. As log and clouds rush in fast frame across the sky for a dizzying, synesthetic effect, Kevin Barnard's soundtrack pounds an urgent wail to the rhythm of climax spending itself in question, in philosophical ambiguity, not release. An almost palpable centrifugal force seems to move the final moments of the film into a spinout.

"This is history without narrative, an abstract summation of what happens when human beings move stuff around and make something of it, grow tired of what they've made and demclish it using other things they've made, and then start all over again. What we build, what we destroy, what we find useful to do both, how we let our interaction with them describe what we call human—these are some of the ideas Angerame's DECONSTRUCTION SIGHT suggests."—excerpted from an essay by Barbara Jaspersen Voorhees, 1990

1990, 16mm, b&w/so, 13m, \$45

Arnold, Martin

Piece Touchee

An 18-second sequence originally from a fifties American "B" movie is reproduced frame by frame and



Deconstruction Sight by Dominic Angerame

Arnold

altered as to its temporal and spatial progression. Given factors: her and him, the scenographic space and the time spent in that scenographic space.

Awards: Best of Festival, Ann Arbor International Film Festival; First Prize, Athens International Film Festival; Best of Category/ New Visions, San Francisco International Film Festival; Gold Medal, Houston International Film Festival; Audience Award, International Short Film Festival in Bonn, West Germany; Honorable Mention, Montreal International Festival of Young Cinema.

Screenings: Semaine de la Critique, 1990 Cannes Film Festival; Millennium, New York; Filmforum, Los Angeles; Pacific Film Archive, Berkeley; San Francisco Cinematheque, San Francisco; Stanford University, Palo Alto.

1989, 16mm, b&w/so, 15m, \$45

Avery, Caroline

Cassandra

"If a body meet a body, comin' through the rye. If a body kiss a body, make a body cry." From an old folk song, "Comin' Through the Rye." This painted film is for the daughter of Troy as it fell to the Greeks and to all girls seeking womanhood by way of tears.

1989, 16mm, color/si, 2.5m, \$15

Simulated Experience

A collage film, cutouts, as in BIG BROTHER (1983), this time onto 16mm film. Images are drawn from NIGHT OF THE LIVING DEAD, MAGICIAN, and dental procedure films. One man's attempt to "crack a wall."

1989, 16mm, color/si, 45sec, \$10

Barnett, Daniel

The Ogre

The first episode of a serial in which every episode is identical.

1970, 16mm, b&w/so, 10m, \$20

Pull Out/Fallout

Junkfilm assemblage from 50 prints of a trailer for a James Bond film.

1974, 16mm, color/so, 4m, \$10

White Heart

"The film is (more than any other I have encountered) caught in the act of saying something, and we are just as free to contemplate the act itself as the things said."—
Konrad Steiner, Cinematograph #1

A rare reversal print which should only be rented for projection under the best circumstances with excellent picture and sound reproduction and a well-cleaned and maintained projector known to be scratch-free and gentle to prints. 1975, 16mm, color/so, 53m, \$150

Tenent

A meditation on a few frames of film in which a woman turns earth with a spade.

1977, 16mm, color/si, 5m, \$15

Popular Songs

Junkfilm assemblage with favorites from Italian Opera.

1979, 16mm, color/so, 18m, \$35

The Cubist in Mexico

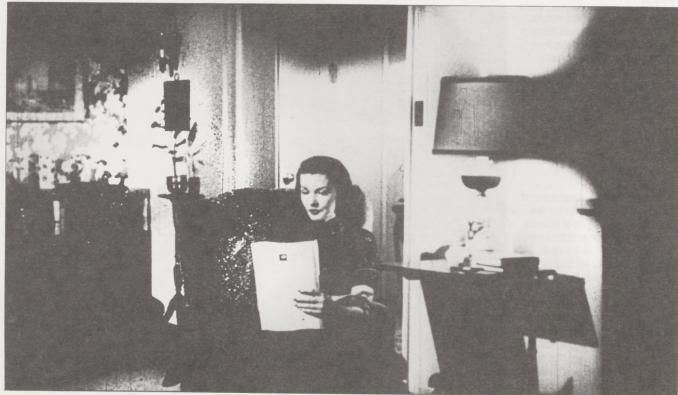
Self-portrait in San Cristobal. 16mm, color/si, 5m, \$15

Beauvais, Yann

Ligne D'Eau

Twin screen rental.

1989, 16mm, color/si, 8m (24fps),
\$25



Piece Touche by Martin Arnold

Beveridge, Richard

Cathexis

gentle to prints.

r/so, 53m, \$150

few frames of man turns earth

r/si, 5m, \$15

ge with favorites

/so, 18m, \$35

Mexico

Cristobal.

\$15

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i, 8m (24fps),

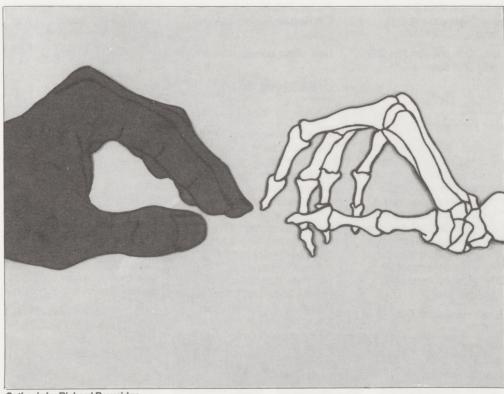
The cartoon CATHEXIS is an animated short Existentialist Koan with Sig Freud for seasoning. An early film to which I have returned after many years of artwork, travel and study. Perfectly depicts the condition of all who have lived intensely upon the edge and have weathered madness, suicide, physical debility, and sublime ecstasy. Regrettably, the character's final words are inaudible and I have forgotten what they were.

16mm, color/so, 2.5m, \$15

Blau, Dick Jidyll

The Wandering Jew shows up in Milwaukee and wanders through Western history.

Direction/Editing: Dick Blau; Performance/Sound: Yehuda Yannay; Screenplay: Yannay/ Blau; Visual Design: Jerry Fortier; Camera: Jake Fuller; Additional



Cathexis by Richard Beveridge



Jidyll by Dick Blau

Blau

Performance: Valie Export and George—can you spot him?— Kuchar.

1990, 16mm, color/so, 31m, \$60 Rental, \$600 Sale

Block, Beth

Just for Fun

Zoldeb, an alien from the distant star system of Syrius, has journeyed to Earth with the mission of attempting to understand the unique earthling concept of fun. His observations about parades, theme parks, baseball, bed races, mooing contests and other common earthling rituals of fun provide a counterpoint to some of the silliest music ever assembled in a single film. Rated G.

Shown: 1989 Suffolk County Film

Festival, Philadelphia International Film Festival. Also available on video.

1989, 16mm, color/so, 43m, \$50

Brakhage, Stan Visions in Meditation 1

This is a film inspired by Gertrude Stein's "Stanzas In Meditation," in which the filmmaker has edited a meditative series of images of landscapes and human symbolism "indicative of that field-of-consciousness within which humanity survives thoughtfully." It is a film "as in a dream," this first film in a proposed series of such being composed of images shot in the New England states and Eastern Canada. It begins with an antique photograph of a baby and ends with a child lose on the landscape,

interweaving images of Niagara Falls with a variety of New England and Eastern Canadian scenes, antique photographs, windows, old farms and cityscapes, as it moves from deep winter, through glare ice, to thaw.

1989, 16mm, color/si, 20m, \$45

Babylon Series

After a six or seven year study of Hammurabi's Code, original Babylonian Text and translation, I've tried to feel my way into the moving visual thought process of this ancient culture (whose numerical system is composed primarily of building materials, nails, joints and the like): this, then, is a visual music which balances the two thought processes of Structure and Nature.

1989, 16mm, color/si, 6m, (24fps), \$20

Babylon Series #2

Out of the vagueries of sometime beseeming repetitive light patterns, and the delicately variable rhythms of thought process, the imagination of The Monumental and of the Ephemeral are born to mind hard as nails

1990, 16mm, color/si, 5m, (24fps), \$15

City Streaming

This is a film made in Toronto, in memoriam, so to speak—a memory piece, a "piecing together" of the experience of living there. The consciousness of the maker comes to sharply focussed visual music—not to arrive at snapshots, somesuch, but rather to "sing" The City as re-membered from daily living . . . complementary, then, to an earlier film, UNCONSCIOUS LONDON STRATA.

1990, 16mm, color/si, 25m, (24fps), \$60

The Thatch of Night

As a poem might be said to contain the night through a weave of words, so have I in this film attempted such a container with warp and woof of emblematic visions. (Homage to Marie Menken's "Notebooks.")

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1985, 16m

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1990, 16mm, color/si, 10m, (24fps), \$20

Three Hand-painted Films

Nightmusic

This little film (originally painted on IMAX) attempts to capture the beauty of sadness, as the eyes have it when closed in meditation on sorrow. "A work of hand-painted 'moving visual thinking'; colors and forms coursing, flowing, bursting, as if of fire and water—of the earth, of the body, of the mind." —M. B.

1986, 30sec

Rage Net

Much of what has been said about the above film could be repeated here, except that RAGE NET arises from meditation upon, rather than being trapped psychologically by, rage.

1988, 30sec

Glaze of Cathexis

This hand-painted work is easily the most minutely detailed ever given to me to do, for it traces (as best I'm able) the hypnogogic after-effect of psychological cathexis as designated by Freud in his first (and unfinished) book on the subject—"Toward a Scientific Psychology."

1990, 3m

Package: 1986-1990, 16mm, color/si, 4m, (24fps), \$30

Caldararo, Niccolo

Band From Earth

Starring: Susan Kuchinskas, Joey Powerdrill, Tom Wells, and K. Risa Robbins.

This is a science fiction short for fans of LE JETTE and ROAD



Just for Fun by Beth Block

WARRIOR. It is a mix of FREAKS and TRIAL OF TERRA. The film takes a ride to earth in 2002 A.D. where political ideologies and religions have united to outlaw sex and sensuality. Offenders are punished in public or exiled to penal colonies in outer space. Rebellions on these colonies lead to limitless sexual experimentation by sex perverts on the outer limits.

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Opened for Divine's LUST IN THE DUST at the Berlin International Film Festival, 1984; shown at the Hong Kong International Film Festival, 1985.

1984, 16mm, b&w/color/so, 14m, \$50

A Back Alley Asian-American Love Story

Written and Co-directed by Yuri Kageyama.

Starring: Bernadette Cha and Norman Toy.

A woman recollects an affair she has had with a young Chinese American gangster. An off-beat Asian American "romance," the story explores a transient sexual relationship from a female perspective. The film is a subtle, provocative essay that raises issues of Asian American sexuality and sub-culture. These issues are more often than not only whispered about and have yet to be addressed in cinema arts. Narration is "read" in the first person by the young Japanese American woman who questions her own motives in this illicit affair and the impetus for such a foray.

Shown: New York and San Francisco Asian American Film Festivals. Awards: Palo Alto Film Festival, 1986; Ann Arbor, 1987, Onion City, 1988.

1985, 16mm, b&w/so, 19m, \$50

Carnot, Sylvie

Both at Once

A series of reflections, fragile and humorous, of a woman caught between two cultures; beset by an



Band From Earth by Niccolo Caldararo



Both at Once by Silvie Carnot

Carnot

endless barrage of questions, she explains herself through anecdotes about various characters, including herself, who have moved from another shore to America.

"Perhaps my favorite of all was Sylvie Carnot's BOTH AT ONCE, a Scheherazade-like weaving of tales about immigration, with vignettes about a man who stole trees because he was jealous of their roots and a woman who took Polaroid pictures with her eyes closed, just to see what she had not seen. Eleven minutes of movie magic."—Steve Warren, San Francisco Bay Guardian

Awards: Athens Film Festival, Ohio; Onion City Film Festival; SECA, SF Museum of Modern Art; Golden Gate Awards, SF International Film Festival; Brooklyn Arts Council; Bucks Independent Film Festival. Also Shown: Film Arts Festival; Women On Screen; Big Muddy Festival; SF Art Institute.

1988, 16mm, color/so, 11m, \$30

Child, Abigail

Both

Part Two of IS THIS WHAT YOU WERE BORN FOR?

"Child's camera creates a small masterpiece...a richly textured film that is simultaneously revealing and mysterious as a study of the nude in light and movement." — Cecilia Dougherty, 1989 Frameline Film Festival, San Francisco

1988, 16mm, b&w/si, 3m, \$20

Mercy

Part Seven of IS THIS WHAT YOU WERE BORN FOR?

MERCY, the last in the series, is encyclopedic ephemera, exploring public visions of technological and romantic invention, dissecting the game mass media plays with our private perceptions.

1989, 16mm, color/so, 10m, \$35

Conner, Bruce

The films by Bruce Conner listed in Catalog #6 were temporarily withdrawn from distribution with Canyon Cinema. The titles listed below are now currently available for rental. Please inquire regarding additional titles that may be available in the near future.

Special Packages (See below for complete descriptions of films):

- 1. MONGOLOID and AMERICA IS WAITING16mm, b&w/so, 7.5m, \$30
- 2. TAKE THE 5:10 TO DREAM-LAND and VALSE TRISTE 16mm, sepia/so, 10.5m, \$30
- 3. Four Films by Bruce Conner:

TEN SECOND FILM, VIVIAN, THE WHITE ROSE, LOOKING FOR MUSHROOMS16mm, b&w/color/so, 13m, \$30

America Is Waiting

Music by David Byrne and Brian Eno.

"The lyrics of AMERICA IS WAIT-ING: "Well now, you can't blame the people—blame the government! Take it in again! Again! Again! America is waiting for a message of some kind or another,' cued Conner for a strongly structured and richly varied piece which examines ideas of loyalty, power, patriotism and paranoia.

"Like most of Bruce Conner's films, repeated viewings yield deeper layers of successive structures. AMERICA IS WAITING is strongly composed of interlocking visual connections, emblematic content and a resonating ambiguity of the human condition within the constructs with which we confound ourselves." —Anthony Reveaux, monograph on Bruce Conner published by Film in the Cities

1982, 16mm, b&w/so, 3.5m; available in package only

Crossroads

Original music by Patrick Gleeson and Terry Riley.

"Conner bases his film on government footage of the first underwater A-bomb test, July 25, 1946, at Bikini Atoll in the Pacific. Recorded at speeds ranging from normal to super slow motion the same explosion is seen 27 different times-from the air, from boats and land-based cameras; distant and closeup. The opening segment emphasizes the awesome grandeur of the explosion—the destructiveness, as well as the dramatic spectacle and beauty. As the repetition builds, however, the explosion is gradually removed from the realm of historic phenomena, assuming the dimensions of a universal, cosmic force. And in the film's second section this force is brought into a kind of cosmic harmony, part of the lyrically indifferent ebb and flow of life that one sees in a lingering, elegaic view of the ocean." -Thomas Albright, San Francisco Chronicle

1976, 16mm, b&w/so, 36m, \$80

Looking for Mushrooms

Looking for mushrooms in San Francisco and in Mexico and filmed and edited from hundreds of feet of film multiple-exposed and single-framed inside the camera. Finally cut to 100-foot length in 1965 to run perpetually in a neverending cartridge projector. John Lennon made the music in 1967. Special effects by Isauro Nava, Huatla De Jimenez, Mexico. Best wish.

1961-1967, 16mm, color/so, 3m; available in package only

Mongoloid

A documentary film exploring the manner in which a determined young man overcame a basic mental defect and became a useful member of society. Insightful editing techniques reveal the dreams, ideals and problems that face a large segment of the American male population. Educational. Background music written and performed by the DEVO orchestra.

Mongoloid he was a mongoloid, happier than you and me.

Mongoloid he was a mongoloid, and it determined what he could see.

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Mongoloid he was a mongoloid, one chromosome too many.

And he wore a hat, and he had a job

And he brought home the bacon so that no one knew. —© 1977 DEVO

1978, 16mm, b&w/so, 4m; available in package only

A Movie

"...a montage of found materials from fact (newsreels) and fiction (old movies). Cliches and horrors make a rapid collage in which destruction and sex follow each other in images of pursuit and falling until finally a diver disappears through a hole in the bottom of the sea—the ultimate exit. The entire thing is prefaced by a girl from a shady movie lazily undressing. By the time A MOVIE is over she has retrospectively become a Circe or Prime Mover."—Brian O'Doherty, New York Times

"Using only found footage, Conner has created one of the most extraordinary films ever made. One begins by laughing at the juxtaposition of cowboys and Indians, elephants and tanks, but soon the metaphor of association becomes serious, as we realize we are witnessing the apocalypse." — Freude

1958, 16mm, b&w/so, 12m, \$30

Report

"Society thrives on violence, destruction, and death no matter how hard we try to hide it with immaculately clean offices, the worship of modern science, or the creation of instant martyrs. From the bullfight arena to the nuclear arena we clamor for the spectacle of destruction. The crucial link in REPORT is that JFK with his great PT 109 was just as much a part of the destruction game as anyone else. Losing is a big part of playing games." —David Mosen, Film Quarterly

"Conner is the most brilliant filmeditor of the avant-garde. In RE-PORT he has used newsreel footage and radio tapes of President Kennedy's assassination to produce a thirteen minute movie that captures unbearably, yet exhilharatingly, the tragic absurdity of the day." —Jack Kroll, Newsweek

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1963-1967, 16mm, b&w/so, 13m, \$30

Take The 5:10 To Dreamland

Music by Patrick Gleeson.

- "...it contains very few images but Bruce Conner collages them in ecstatic orders and they work in miraculous ways. The film has no real subject, at least not one immediately visible. It's just a series of images—a canal, a road, a mysterious white receding shape, a girl with a ball in front of a mirror, a slow motion water splash, some clouds. The film is tinted soft brown.
- "...the state produced by a film like 5:10 TO DREAMLAND is very similar to the feeling produced by a poem. The images, their mysterious relationships, the rhythm, and the connections impress themselves upon the unconscious. The film ends, like a poem ends, almost like a puff, like nothing. And you sit there, in silence, letting it all sink deeper, and then you stand up and you know that it was very, very good."—Jonas Mekas, Soho Weekly News

1977, 16mm, sepia/so, 5.5m; available in package only

Ten Second Film

"When Conner was commisioned to design the poster for the 1965 New York Film Festival he constructed TEN SECOND FILM which he intended to act as its television commercial and to precede the film programs in the theater. It was a public 'leader' in that it was composed, like the poster, of a series of ten strips of film (each 24 frames long) of

count-down leader, seen as fundamental heraldry of motion picture exhibition. The leaders of the Festival, however, felt it was too risky to submit the public to this secret image of their heritage."— Anthony Reveaux

One reason the festival gave for rejecting the film was it "went too fast." It travels the right speed: 24 frames per second. 240. Count 'om.

1965, 16mm, b&w/si, 10sec.; available in package only

Valse Triste

"VALSE TRISTE is frankly and gracefully autobiographical of Conner's Kansas boyhood. Here, the period of the 1940s of his source materials parallels his oun life experiences.

"A line of dark, wet cars files across a flooded road; a man and a boy ceremoniously burn leaves; a businessman at his desk turns to look over his shoulder to the photo of a locomotive on the wall behind him; a medium shot of an engineer in the cab of his locomotive; a shard of rock shears from a quarry wall and plunges into water..."

—Anthony Reveaux

Nostalgic recreation of dreamland Kansas 1947 in Toto. Theme music from I LOVE A MYSTERY radio programs (Jack, Doc, and Reggie confront the enigmatic lines of railroad trains, sheep, black cars, women exercising in an open field, grandma at the farm.) Meanwhile, 13-year-old boy confronts reality. Sibelius grows old in Finland and becomes a national monument.

1979, 16mm, b&w/so, 5m; available in package only

Vivian

"A film portrait cut to the tune of Conway Twitty's version of 'Mona Lisa.' Filmed in part at a 1964 show of Conner's artwork in San Francisco, the film is also a witty statement about forces that take the life out of art. Vivian Kurz, the subject of the film, is entombed in a glass display case." —Judd Chesler

Award: Sesta Biennale D'Arte, Republica Di San Marino, Gold Medal Award. Da Vinci thought he caught her smiling.

1964, 16mm, b&w/so, 3m; available in package only

The White Rose

Jay De Feo started painting THE WHITE ROSE in 1957. When the unfinished painting was removed eight years later it weighed over 2300 pounds.

"The images selected and the order constructed become a formal mystic service. We see the altar, the penitance, the cross, the investiture, the descent, and finally, the mourning. The men in garments from Bekins seem to draw strength from touching the surface. The respect they render the painting appears as worship."

—Camille Cook

"...a fine, brief, tongue-in-cheek 'documentary' of a huge painting being removed from an artist's studio, carried onto a Bekin's moving van with a combination of cold efficiency and all the lugubrious solemnity of a state funeral. It has remarkable timing and pace, and an 'artless' style which can only come from a deep sense of what the art is all about."—Tom Albright, Rolling Stone

1967, 16mm, b&w/so, 7m; available in package only

Davis, Sandra

An Architecture of Desire

"AN ARCHITECTURE OF DESIRE began as an inquiry into the foundations of human desire, but the film turned on me...it became a statement of the limitations of this knowledge." —Sandra Davis

"Davis's earlier explorations of the body and sensuality come to fruition in this, her latest film. Through rigorous cross-cutting and use of extreme closeups, manmade and natural manifestations of architecture merge with the physical body into palpable delineations of form and function."— Cinematheque program notes 1990, 16mm, color/si, 15m, \$35

Deal, Kevin

Condemnation

The corporate control of the state and its ideological hegemony during the late twentieth century continues to produce phenomena like reification, fetishization and alienation. This period is punctuated by the increase of media monopolies and corporate mind control. Thus the role of the politically and/or environmentally inclined media artist becomes more important as well as threatened.

CONDEMNATION is an attempt to explore personal and social alienation. Almost a personal documentary, the film uses motion graphics and stream-of-consciousness editing to express the filmmaker's unique vision. Inspired by governmental and corporate injustices, CONDEMNATION comments on current media by using high speed imagery and transition as image. Finally it confronts the viewer demanding action, emphasizing that the decisions which are made today are not always reversible.

1989, 16mm, color/so, 6m, \$20

Meditation IV

MEDITATION IV is a journey through inner landscapes and different levels of consciousness. By utilizing 3-D computer animation, video-to-film transfer, and traveling mattes, the film investigates the media artist caught between nature and technology as well as the birth of spirituality during the filmic process.

1989, 16mm, color/so, 5m, \$15

Dixon, Wheeler

Five Film Sketches By Wheeler Dixon

Damage

(First Draft Version) with John Ricciardi.

Dixon

Numen Lumen

Meditations on light and a window fan for Jerry Hiler and Nick Dorsky.

Stargrove

An illustrated dream; ABCDEFGH rolls and track.

Balloon Sequence

From the lost feature, MOUNIER'S SYNDROME.

Children of Light

Fourth of July in New York.

Package: 1969-1980, 16mm, b&w/ so, 25m, \$40

An Evening with Chris Jangaard; The Decline and Fall of 1960s Britain

Photographers: Jim Krell, John Vasilik; Sound: Jeff Travers; Interviewer: Wheeler Dixon Chris Jangaard, a person who knew everyone and did everything in London in the 1960s, gives a complete run-down of his life history. Among the people that Chris knew were Orson Welles, The Rolling Stones, Cream, Alexander Trocchi, The Beatles, Jeff Beck, The Who, David Bailey, Mary Quant, and many others ...all the famous and near-famous of that long ago, cheerfully demented era.

I had known Chris for several years, and due to circumstances too complex to go into here, he was about to leave the US for Sweden in a few days. We set up outside in a meadow in the early morning, and recorded a fascinating glimpse of a person who was present at one of the most remarkable junctures of recent pop history. The interview is interspersed with newsreel and documentary footage of the period.

1976, 16mm, b&w/so, 40m, \$50

Findley, Janice

Beyond Kabuki

Music: Paul Hansen; Actors; Kooch and Pam Walloch Beard; Art Direction: Tim Miller; Costumes: Kooch.

A hypnotic, visual frenzy of Kabuki imagery gone mad; the magical and ritualistic confrontation between a magenta-haired Western intruder and a Japanese recluse turns into a mesmerizing dance for domination. Live actors and objects filmed in stop-motion animation.

"A blend of whimsey and menace."
—Greg Olson, Seattle Art Museum

"A startling effort with a technical polish that belies its budget...an original vision with a life of its own. A large part of its strength is its disquieting marriage of charm and veiled threat. As it builds to its climax, silent samurai warriors unfold like time-lapse flowers." — Mary Brennan, The Weekly, Seattle

"Characterized by high-voltage visual style and symbolism." — Kathleen Murphy, Washington

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"Dazzlingly surreal." —Richard T. Jameson, *Pacific Northwest*

Awards: CINE Golden Eagle, Seattle International Film Festival, 14th Annual Northwest Film & Video Festival, Alternacon Science Fiction & Fantasy Film Festival.

1986, 16mm, color/so, 10m, \$25

Friedrich, Su

Sink or Swim

"I can think of no more corrosively moving refutation of the law of the father than Su Friedrich's extraordinarily precise SINK OR SWIM. It takes more risks than even, for instance, the great Taviani Brothers' film, PADRE PADRONE. Summoning her nerve, Friedrich rather fearlessly refines her previous researches into unexplored areas of memory, dream and desire. SINK OR SWIM shows how, with a few sudden, powerful strokes, the supposedly submerged familial past can overtake and threaten to drown our supposedly buoyant familiar present. Friedrich's film provides a stunningly sensual exploration of the discontinuous interrelationships between voice and image. This exploration effectively dispels the patriarchal force latent-or perhaps not so latent-within the representations of memory." -Ernest Larsen

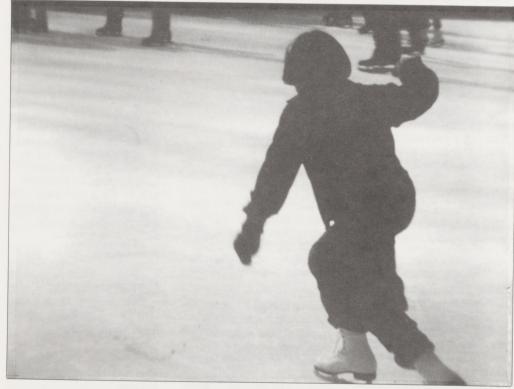
SINK OR SWIM is organized around twenty-ix short stories, read in voice-over by a young girl, which describe the events that shaped her childhood and formed her adult perceptions of fatherhood, family, work and play.

1990, 16mm, b&w/so, 48m, \$145

Fuchs, Sallie

It Scares Me to Feel This Way

This is a strange and disturbing first film by Sallie Fuchs document-



Sink or Swim by Su Friedrich

ing and commenting on her condition as a bulimic (an eating disorder that generally involves huge food binges followed by throwing up). The filmmaker does not step out of her frame of mind as a bulimic, but aggressively defends her way of life to the family members who appear in the film and the film viewers she addresses. Shot in black and white and harshly lit, the film can seem to thrust its subject jarringly close to us, yet at the same time keep its cover and distance. Images of Sallie Fuchs, her long thin arms bound at each wrist by a stack of heavy bracelets, displaying her prowess at toilet plumbing following a customary throwing up session after dinner, or rolling a skeleton across her own stark rib cage, become unforgettable. This is not a film where the medical/ psychological subject of bulimia is presented, analyzed, packaged and mediated by an outside observer; it is a self-portrait, a strong expression of the maker's pride, anger, and suffering.

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Awards: Suffolk County Film Festival, 1988

1987, 16mm, b&w/so, 11m, \$25

Gottheim, Larry

Machette/Gilette... Mama

1989, 16mm, color/so, 45m, inquire for rental price

Hammer, Barbara

Still Point

STILL POINT whirls around a point of centeredness as four screens of home and homelessness, travel and weather, architecture and sports signify the constant movement and haste of late twentieth century life. "At the still point of the turning world, that's where the dance is," wrote T.S. Eliot in Burnt Norton, the Four Quartets. Hammer seeks a point of quiet from which all else transiently moves.

Shown: New York Lesbian and

Gay Experimental Film Festival; Rocky Mountain Film Study Center; Utah Media Arts Center; Ann Arbor Film Festival Judge's Show; Big Muddy Film Festival Judge's Show. Award: Women In Film Award, Atlanta Film Festival.

1989, 16mm, color/b&w, 8m, \$35

Hoolboom, Mike

College

1981, 16mm, b&w/so, 22m, inquire for rental price

Brand

Begun as a kid's yarn, a fairy tale of unlikely beginnings, BRAND joins two themes in a fugue of call and response. The first is child's play, lit up here in the waxing shadows of swinging by-blows, racing before their infant surround. The second shows the brand that scores these offspring. The brand, this mark of trade, is light itself, cast over the face of the water before joining an afternoon's play with a double architecture, one below ground, one above.

1989, 16mm, b&w/si, 6m, \$10, inquire for sale

Hudina, Chuck

Nigeria

"NIGERIA by Chuck Hudina uses found footage about that country to create a highly effective silent piece whose grainy, funky texture seems at times like a transmission struggling to break through from another dimension. A succession of murky images alternates between improbabilities, such as witch-doctor masks, unsuccessful rocket launchings, white big-game hunters, tropical fish, a foundering oceanliner, natives in tribal rites and brief newsreel footage of Queen Elizabeth, maneuvered so as to seem highly perturbed at the scroll of images just past." Calvin Ahlgren, SF Chronicle

1989, 16mm, b&w/si, 4.5m, (24fps), \$20

Kless, Larry

The Negative Kid

An exploration of the child's archetype, the mythical objects and icons which are inanimate, yet have a spirit of their own, like places of memory.

References to light, and glimpses of the vanishing future, THE NEGATIVE KID is a journey into past; into the intimate space where myths are formed and primordial images emerge.

1988-89, 16mm, b&w/so, 7m, \$20

Post-Modern Daydream

"An integral blend of picture and sound making an experimental film that compels the viewer to pay attention to the late 20th century catastrophe. A true San Francisco film in the adventuresome spirit of a long avant-garde tradition." — Barbara Hammer

1989, 16mm, b&w/so, 3m, \$10

Knowland, Bill

The Idea

Set in 1912, this experimental narrative is a visual-effects-oriented, metaphorical story told with no dialogue. An idea, represented by a luminous egg with magical properties, is exploited by those that come into contact with it.

1990, 16mm, color/so, 20m, \$40

Levine, Saul

Founded under water...all at sea...made at land.

1965, 16mm, color/si, 4m, (18fps), \$10

Queen of Night Gotta Box of Light

Starring Vivian Kurz, with Ivan Cohn, Andrew Meyer and Rene Richard.

A Cambridge-Boston night scene. 1965, 16mm, color/si, 4m, (18fps), \$10

Memorial Day Portrayal

With Marjorie Keller, Kathy De Zengotida and Rick Needham.

A portrait of a get-together of friends and comrades, a struggle with the past to be present.

1975, 16mm, color/si, 7.5m, (18fps), \$15

Notes of an Early Fall (Part One)

...was mostly made in Birminghamton in 1976—a warped record constructed out of visits to the zoo, relatives and various locations. Appearances by obsessive birds, caged bears and hungry rams.

"Certain shots are very evocative, such as a long shot of a group of people sitting on a park bench, one person playing a song on a recorder. The sound of the music, its fragility, is matched by the distance of the shot, lending a feeling of precariousness to the moment. There is a repeated shot of a warped record playing, with the same musical phrase endlessly repeated. The shot is an interior one, with the lighting casting a golden glow on the scene. The warped repetitions begin to reverberate with suggestions of frustrations."-Daryl Chin, Soho Weekly News

"His first talkie, NOTES OF AN EARLY FALL is a characteristically raw work that parlays even the sound of microphone rumble into a formal element. Featuring a lengthy sequence devoted to the dance of an outrageously warped record, and a cameo appearance by a malfunctioning TV set, the forty-minute film suggests an entropic, melancholy BALLET MECANIQUE." —J. Hoberman, Homemade Movies

1976, S8mm, color/so, 33m, (18fps), \$70

Levine

Not Even a Note

An elliptical light journey. 1978, S8mm, color/si, 1.5m, (18fps), \$5

Submission

Made with Mark La Pore.

A confrontational rant addressed to the judges of the films entered in a Super-8mm competition at No Exit. Both Mark and I were surprised when not only was it shown at the festival but generated much laughter and angry conversation.

1988, S8mm, color/so, 5m, (18fps), \$10

Preview

Excerpts of performances and impersonations for the camera. The first a rooftop Cinderella. In the second, Gede honors Antoine Thurel's self-immolation protest of US imperialism's complicity in the maniacal state terrorism that afflicted the first Afro-American republic, Haiti, by a burning ritual. In the third, old Coke ads and

childhood memories project a future.... The film was at first intended as a work-in-progress preview but has evolved into a complete work.

1989, S8mm, color/so, 5m, (18fps), \$20

Notes After Long Silence

"In title and content NOTES AF-TER LONG SILENCE directly alludes to Levine's '60s protest film, NEW LEFT NOTES, as well as to the SDS newspaper of the same name he once edited. It's also a startling companion piece to Oliver Stone's BORN ON THE FOURTH OF JULY. If Stone is ultimately ambivalent about Vietnam, Levine is not. A nameless vet in FOURTH OF JULY greets Tom Cruise's paraplegic Ron Kovic with 'Just what we need, another limp dick.' In NOTES AFTER LONG SILENCE, ugly, ruddy close-ups of a flaccid penis begin to dominate the blitzkrieg montage; the limp dick isn't innocent bystander to America's Fall, but guilty witness.

Yet the final images are of bouncy shtupping, a make-love-not-war, antiheroic corrective to Stone's mythic posturing." —Manohla Dargis, Village Voice

1989, S8mm, color/so, 15m, (18fps), \$30

Shmateh IV

Portrait of Pelle Lowe.

S8mm, color/so, 4m, (18fps) \$10

Scrape

Portrait of Laurie McKenna a.k.a. Bud Scrape.

S8mm, color/so, 4m, (18fps), \$10

Lewis, Brady

A Metamorphosis in Logic

Combining animation with live action, this is an absurd, dark, slightly comic portrayal of a man who feels stuck and wonders how he got there. While it borrows images from Kafka's *Metamorpho-*

sis and from Jack Arnold's Incredible Shrinking Man, it is not an interpretaion of either. This is a film about logic that feeds on itself. In developing its own peculiar logic, the film plays with narrative form. A METAMORPHOSIS IN LOGIC is the meditation of a man who can't decide whether he has gone too far or not far enough.

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...A METAMORPHOSIS IN LOGIC draws on codes of science fiction. The bald hero looks, simultaneously, like an extra-terrestrial and like a human victim of an atomic attack. A title questions whether certain strange occurrences are the result of an accident, radiation or some medical experiment. In its drama of an isolated, alienated hero (who is mysteriously reduced in size) the film seems an avant-garde mix of NAUSEA, ERASERHEAD and HONEY, I SHRUNK THE KIDS. -Lucy Fischer, Museum of Modern Art program notes

Awards: Humboldt Film Festival; American Film Festival; Three Rivers Arts Festival; Sinking Creek Film Celebration.

1989, 16mm, color/so, 7.5m, \$20

Lowder, Rose

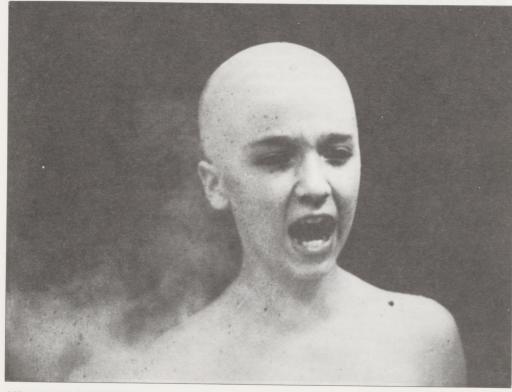
Impromptu

This film corresponds to a work-inprogress initially shown at the 1989
Toronto Congress and not destined to be screened again in its
present form. Thus the title IMPROMPTU refers partly, due to
people having asked to screen the
reel, to the distribution of a print. In
keeping with an aspect I am working on at the moment, it also refers
in some degree to the manner in
which a filmed subject can interpenetrate the process of filming.

The sound was supplied fortuitiously by the lab and some attention should be given not to cut off the activity near the top edge of the frame.

Other distributers: Light Cone, Paris

1989, 16mm, color/so, 8m, (24fps), \$20



A Metamorphosis in Logic by Brady Lewis

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Summer Windows Time Exposure

This film is a collaboration between Charles Lyman and James Mc-Candless (guitar). It has to do with the passage of time outside the window of a summer house in Maine. Seasons pass and events occur. 16mm film hangs in strips off the front porch, is picked out, shown in successive stages of decay. Finally winter comes. The central concern of the artist, that his chosen medium is very fragile and subject to rot and change, underlies the film.

1978, 16mm, color/so, 14m, \$25

Just Coincidence

This is in many ways a usual journal or log of a ten-year sojourn in Florida. Like most explanations of unknown territory, the shape and wearing of the goal and the details of the route are described in the process of getting there. Spaceships, Baptist Prayer Meetings, the fantasies of Venus Voyager, mermaids and sunsets all prove that it is better to travel hopefully than to arrive.

1983, 16mm, color/so, 20m, \$30

Maliga, Sandy

Drinking From the Stream

Contemplation of the condition of memories as experiences transformed by language leads to anticipation and anxiety in planning a car trip. The obsessional fears and negativities of the character are opposed by the seductiveness of the landscape images. The film includes material filmed twenty years ago combined with new images shot to match the old ones, plus animation and the interspersed performance.

1988, 16mm, color/so, 14m, \$40

Mueller, Matthias

Continental Breakfast

"CONTINENTAL BREAKFAST is the most accomplished Super 8 film I have ever seen. Its stylized use of still photos and video-scan create a new type of flicker-film: a haunting recollection of Hitch-cock's showerhead and Bertolucci's venetian blinds. A hypnotizing pulse of images evokes the alienation of cold war Europe as seen through the morning routine/ritual of a young couple."—Owen O'Toole, Independent Eye

"Fragments from TV newsshows make the big chaos face the small disorder of the breakfast situation. There is war at all fronts.... 'Long live plagiarism,' is Mueller's motto. He is in a strong position, for he is creative enough to add his typical and genuine touch to everything prefab."—Alexandra Jacobson, Neue Westfaelische

"Mueller's found material uses a repertoire of reflexive gestures that bring chaos to the world of the kitchen table." —Steve Anker, San Francisco Cinematheque

Awards: Workshop for Young Filmmakers, Wiesbaden, 1986; Ann Arbor 8mm Film Festival, 1987; Festival International du Film Super-8, Montreal, 1986.

1984-1985, S8mm, color/b&w/so, 19m, \$25; also available in package

Final Cut

"Mueller exploits Super 8 as the medium of individual memory and the stuff of handmade manipulation. The emphasis is on found footage, especially home movies, as the source for images which the filmmaker fuses and transforms. The medium is used to express the essence of personal relationships in FINAL CUT, where the filmmaker literally has the 'final cut' with regard to his father's home movies." —Barbara Scharres, The Chicago Film Center Gazette

"Restlessly inventive, Mueller's image-rich films deal with the

intersection of the private and public spheres.... His films evince a technical sophistication (multiscreen-reprojection, dying/hand processing) that bely North American notions of Super 8's rough and ready aesthetic. His deeply felt and elegantly constructed work mark him as one of the most important filmmakers of his generation." — Mike Hoolboom, Independent Eye

"FINAL CUT is a ritual in surveillance, animate and inanimate." — Anthony Foot, *L'Eight*

Awards: Festival International du Film Super-8 et Video, Montreal, 1987; Verden Short Film Festival, 1987.

1986, S8mm, color/b&w/so, 12m, \$25; also available in package

Epilogue

"EPILOGUE is a masterfully constructed symphony in decaying, dissolving, multiple-screen, burned and colored imagery. An eyelid flutter in a children's hideand-go-seek game sets off an extremely emotional voyage into a painful, metallic, destructive system, transforming human emotions into the grain of pure function." —Andreas Wildfang, Hallwalls, Buffalo

*EPILOGUE effects a manipulation of the retina of a very special kind. The film is almost impossible to describe: it is a mixture of abstract art, archeology, childhood memories and the landing on the moon."

—Alexandra Jacobson, Neue

Westfaelische

"Epilogue is an abundance of images; a murky history pours from screen and speakers and our senses grab these fragments and paste them down into a collage of meanings. Footage degenerates as it is refilmed; an entire drama of composition lies within the decomposing material awaiting to be exhumed by the thoughtful microphone, the patient camera." — Owen O'Toole, Independent Eye

Awards: First Bielefeld Script Award, 1986; Hamburg No Budget Film Festival, 1987; Bonn Experi, 1987; American Federation of Arts Experimental Film Award, Ann Arbor, 1989

1986-1987, S8mm, color/so, 16m, \$30; also available in package

The Memo Book (Aus Der Ferne)

"Mueller's virtuosic rephotography, editing and hand processing techniques are hurled into an erotic maelstrom, remaking the divisions of the Word in a continual flux of inside and out, container and contained. Learned in the tradition of Eisenstein, Genet, Anger and Jarman, THE MEMO BOOK seeks to remake the male body in a celebratory flow of communion and despair, mythos and logos. One of the great erotic works of German cinema." —Mike Hoolboom, Independent Eye

"Few films invite the viewer so quickly into the dream-labyrinth. THE MEMO BOOK begins with an avalanche, a burial, and then the rest of the film involves digging through all that debris: through rooms of memory, memories of a friend so young but dead of AIDS. Taking up the West Coast style of Hindle and Baillie, Mueller orchestrates a poliphony of superimpositions."—Owen O'Toole, Notes on Europe

"The singularity of this film comes from its multiple projections, its complex imagery and its rhythmical changes.... Contrary to the conventional narrative film these collages deal with the very act of seeing, not with understanding through the matter-of-fact channels of the intellect." —Sebastian Grobler, Szene Hamburg

Awards: Distinction "highly recommended" by the Wiesbaden Commission of Valuation; Oberhausen International Short Film Festival, 1990; Verden Short Film Festival, 1990; Audience Award as best German Film at "Experi," Bonn, 1989.

1989, S8mm blown up to 16mm, color/so, 28m, \$60; also available in package

Mueller

Package: CONTINENTAL BREAKFAST, FINAL CUT, EPI-LOGUE, and THE MEMO BOOK

1984-1989, 16m, color/b&w/so, 75m, \$130

Philpott, Richard

The Messiah in the Shadow of Death

A dramatic inventory of the logic of growing violence in contemporary Britain.

Mrs. Thatcher and the Tories rise to infernal domination.

Miners and industrial workers strike, confronting the state.

The poor, the immigrants, the blacks, the youth, the unemployed and the oppressed of Britain rise up and fight back.

The growth of fascism and the police state gives birth to violence.

The unions march.

The police charge.

The state must burn!

A frame-by-frame rostrum animation film using only photographs and the music of Handel.

"The MESSIAH transforms anonymous news pictures into a powerfully moving photomontage about the nation's state." —National Film Theatre, London

Festivals: Bonn; Hamburg; Stuttgart; Osnabruck; Bremen; Leipzig; Huesca; Bilbao; San Sebastian; Murcia; Edinburgh Fringe; Light Years (London); Karlovy Vary; Nyon; Budapest; Baltimore; Cracow; Amsterdam; AVE, Arnhem; Anarchist Film Festival, London.

1985, 16mm, b&w/so, 10m, \$30

Spirit of Albion

Poems: William Blake.

Music: Penguin Cafe Orchestra; Test Department; Mike Westbrook.

Politically, emotionally and spiritually a very moving film, produced with Britain's new travelling communities, objects of authoritarian hatred and brutality, struggling to

re-establish the ancient right to gather for solstice celebrations at Stonehenge and search for alternatives to human and ecological exploitation.

"Alternative lifestyles continue to amaze, annoy and clash with establishment values in England, as this fascinating film demonstrates ... a film which is often as alternative in style as in subject matter... a film to make you wonder what is happening to England's tradition of tolerance for eccentricity and new thought." —Ken Wlashin, Anthropos International Festival of Documentary Films, Los Angeles

"...a chilling and disturbing account...aptly chosen quotations from Blake place the travellers and their search for an alternative society in their proper historical and cultural context." —Monthly Film Bulletin

Festivals: Figuera da Foz, Portugal; Salisbury; Glastonbury; San Francisco; Spoleto, Melbourne; Anthropos, Los Angeles; Lille; Coimbra.

1987, 16mm, color/so, 58m, \$75

Stones Off Holland

Dutch radio pirates cut up Venice's Grand Canal. The national radio closes down and the anthem drones out over endless concrete cubes, forming a pier to a distant lighthouse. Multiple interactions between generations of 8mm film, 16mm film and video are printed onto 16mm with moving matte semaphore ciphers to color perceptions of time, place and national identity.

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"Philpott employs strategies which firmly deny a romantic appropriation of landscape. A Mondrianesque view of a jetty, shot on film, transferred to video, then back to film; a whole seascape reduced to a grainy electronic pulse; superimposed views: Dutch sea defenses and a tightly framed tracking shot along the Grand Canal in Venice; a hand-drawn 'ruler' flashes onto the screen to measure the width of each canal opening." —Art Monthly

Festivals: Figuera da Foz, Portugal; Osnabruck; Arnhem; London; Southhampton; Hamburg; Bremen;



Spirit of Albion by Richard Philpott

Luzern; Ann Arbor. 1988, 16mm, color/so, 8.5m, \$30

The Flora Faddy Furry Dance Day

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Using only music and image, the film follows the structure of Helston Flora Day and its Furry (or Faddy) Dance (the largest and most ancient ritual dance still performed in Britain today), recalling the spiritual sources of the Celtic Spring festival of Beltane that are deep within all of us—its rituals of purification, fertility, the triumph of Life over Death and the victory of Light over Darkness (today represented by St. Michael the dragonslayer, patron saint of Helston and Cornwall).

Emphasizing the dance/music repetitions, the film stimulates collective unconscious emotions and is finally overwhelmed in an expression of ritual ecstasy.

Festivals: Figuera da Foz, Portugal; Luzern; Celtic Mirror; Essen; Hamburg; Ann Arbor

1989, 16mm, color/so, 10m, \$30



The Flora Faddy Furry Dance Day by Richard Philpott



Sodom by Luther Price

Plays, Dana

Kongostraat

"... A diaristic view of parts of Paris, Belgium and Amsterdam: The Turkish family on their stoop, the woman on the train with her two pit bulls and an admirer, interiors, exteriors, the views from the train and the canals of the flat lands. Laid over are sounds recorded at the same locations, providing correlating fragments of conversations, that Plays says are on 'sidewalk life in Belgium and narratives of a beating heart, of a fish whose eggs are poisonous to both the rich and poor.' Here the recording properties of the camera and the microphone are the thing: people alternately appear to react to and ignore the camera. There are objects, events and locations—it is left to the viewer's intuition to secure the story." -Stuart Cudlitz

1989, 16mm, color/so, 12m, \$30

Price, Luther Sodom

Sodom is viscerally graphic and disturbing through its hypnotic mirage of human fragment absorbed in mutilation.

Based on the biblical story, Sodom recreates this destruction through an editing style which lends itself to a kind of organic image breakdown, creating a collage of moving image.

1989, S8mm, color/so, 21m, (18fps), \$40

Rhoads, Tom

Mr. Wonderful

"It's great for me to remember As I put away my toys, That mothers were all little girls one time And fathers were all little boys.

My Daddy seems so big right now He must have grown a lot. Imagine how he felt one day When he was just a tot My mother's not so big as dad But bigger than my sister I wonder if she ever had A little fever blister."—Fred

1988, S8mm, color/so, 10m, (18fps), \$25

Roth, Philip B.

Boys/Life

A personal exploration of the contrast I've felt between gay sexual freedom in private and constraints in public situations. Features scenes from a Jack-Off Club and a day of all-male kissing on the streets of New York City with the Radical Faeries and other friends.

"...BOYS/LIFE delves cock-first into the world of jack-off clubs. These private safe sex orgies rise to idyllic levels for Roth; it's public affection which makes him uneasy. To combat this, he and a group of friends go to Central Park to make out. The film is playful and romantic and sometimes painfully honest."—Karl Soehnlein, Outweek

Awards: First Place, 1989 Onion City Film Festival, Chicago. Shown: NY Gay and Lesbian Film Festival; P.S. 122's Reel Time, "Films That Would Disgust Jesse Helms"; Berlin Film Festival, 1989.

Kapital!

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1989, 16mm, b&w/so, 10m, \$30

Saks, Eric

Suddenly I Burst Into Another: The Life of Henry Tanner

HENRY TANNER is a pseudo-documentary exploring a farmer's reaction to nuclear holocaust. The film fragmentedly investigates Tanner's cryptic life and death—from his automotive fixation, to his revelatory trip through Asia, leading to his final retreat to farm life and folk ways of protecting his crops from nuclear fallout. "I guess dogs would feel a lot better if they could smoke." (Henry Tanner)

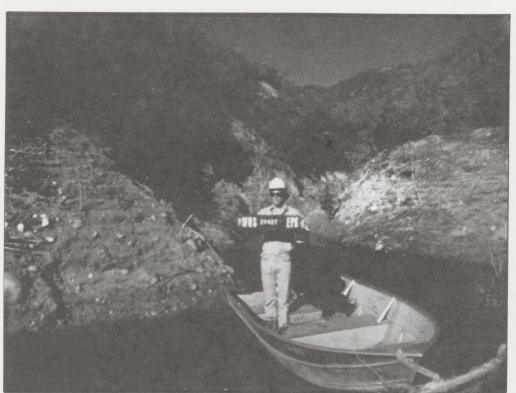
1983, 16mm, color/so, 28m, \$60

Forevermore: Biography of a Leach Lord

"FOREVERMORE: BIOGRAPHY OF A LEACH LORD is a pseudodocumentary about the life of a fictional toxic-waste dumper set between the 1940s and the '90s. Using an achronological narrative structure and a dry, poetic offscreen narration, the film conveys a lot of information about the damage routinely done to our environment. By locating this concern in one man's biographyhis troubled family life as well as his profession—Saks sets up a dense network of effects and significations, and the subject becomes not merely the ruin of a landscape but the erosion of a consciousness-and beyond that, the multiple ways in which landscape and consciousness interact." - Jonathan Rosenbaum, Chicago Reader

"...Saks calmly opens up a vision of greed and horror in underground America." —Barbara Scharres, Chicago Film Center

1989, 16mm, color/so, 83m, \$250



Forevermore: Biography of a Leach Lord by Erik Saks

Sanborn, Keith Kapital!

1989 Onion

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Kapital! is a group of 7 films based on pre-existing films made from 1980 to 1987. Each film in the series targets specific political and art historical issues by means of a chosen style and length. Parts 1 and 7 are performance pieces. Contact filmmaker for more information.

See below for descriptions of Parts 2 through 6.

Part 2: Kapital

A super-concentration of the values of the film spectacle—concentration to the point of collapse. It is the patriarchy for, of and by itself as it suffers a nervous breakdown, a knock-out at its own hands. The struggle for dominance is presented at the level of stereoscopic breakdown: retinal rivalry sets the illusions of depth, movement and color against themselves. Sound, as well, is intensified to a breaking point, through looping and layering, marching feet and assassination narratives.

Rental includes 3-D glasses.

1982, 16mm, color/so, 3m, \$20

Part 3: Man with a Movie Camera (blonde: he appears to be young)

A didactic treatment of the Reagan assassination attempt. Like language itself, the images of that day are burnt into our minds at the level of myth, we can't think of it without them. These are images which understand us.

1982, 16mm, color/so, 5m, \$20

Part 4: "Something is seen, but one doesn't know what."

Here, through montage editing and an extremely short time frame, I am attempting to enter into discourse in varying degrees with Eisenstein, Debord, Kubelka and the legion masters of the American television commercial. Though not entirely for reasons of aesthetic scruples, the film took nearly a year to complete. It aims at a paradoxical density and weightlessness of the symbolic and the formal which should not only repay repeated viewings, but appears, in somewhat hallucinatory fashion, to change each time it is seen.

The title of the film is Jung's own one-sentence summary of his book of flying saucers. And the words he uses are themselves a paraphrase—if not a quotation—of some of his own and of someone else's earlier conclusions on the subject: "Some time ago I published a statement in which I considered the nature of 'Flying Saucers.' I came to the same conclusion as Edward J. Ruppelt, one-time chief of the American Air Force's project for investigating UFO reports (Project Blue Book). The conclusion is: something is seen, but one doesn't know what.... It is impossible to form any correct idea of these objects, because they behave not like bodies but like weightless

1986, 16mm, color/so, 1.5m, \$20; two prints on one reel

Part 5: A public appearance and a statement

A direct examination of the way appearances are interpreted and interpretations appear in the news based on kinescope footage of the arrival of the body of JFK at Andrews Air Force Base. A Pierre Menard Production of a Post Hoc Film

1987, 16mm, color/so, 25m, \$50

Part 6: Imitation of Life

This film was derived from one of the most singular 50 feet of 8mm home movies I have ever seen. We watch under a microscope the everyday life of the early 1950s in a suburb of a typical American industrial city—Buffalo, New York—a town whose once-thriving steel industry and auto plants have nearly all shut down and whose industrial legacy is only just beginning to be discovered in nearby Love Canal.

1982, 16mm, 25m, \$50

Sandman, Virginia

Woolf

"WOOLF is a howl. In this raunchy, funny film which suggests Lucy & Ethel waiting for Godot, Sandman has created a larger-than-life character reminiscent of Buchner's Woyzeck. Woolf is a heroine who doesn't fit in and doesn't want to."

—David Schwartz, American Museum of the Moving Image, NY

WOOLF is complete with rubber chickens, a skyscraper-high pan of factory fresh coke cans, and some goofy locations. It's a don't hold me back film. Woolf is a blue collar woman. Her concern, however, doesn't focus completely on those issues, and not just on people. She is upset about food, newspapers, and coke cans, etc.—as if they were all living things.

WOOLF's entire cast and crew are women. Actors Melissa Becker as Woolf and Nancy Buell as Phantom create a rhythm and wit of the classic "straight man and comic."

Awards and Grants: 1985 New England Regional Fellowship Grant; 1988 Oswego International Film Festival; 1989 Herland Film Festival, Oswego, NY.

1988, 16mm, b&w/color/so, 23m, \$46

Sherman, David

Adobe Noise

A residue of a Southwest landscape.

"The stream of veiled images, some representational/figurative, others abstract, move within a subterranean matrix which conyeys an impression of the maker's volatile, oneric landscape." — Abraham Ravett

1987, 16mm, color/si, 5m, \$8

Rose and Rose Elaine

An urgent letter that will never be read. This film, the grains of memory, an unconscious faith and terror, tries to bridge the pain of a broken family communion.

1988, 16mm, b&w/si, 11m, \$17

Siegel, David

Birds Past

Co-maker Scott McGehee.

Photography: Jan Van Tassell; Sound: James Einolf.

BIRDS PAST is a comic meditation on Alfred Hitchcock's THE BIRDS, composed of two stories. The first—shot mostly in b&w film-begins in the office of a pet cemetery where two friends discuss taking a road trip to Bodega Bay to capture a vacationing Melanie Griffith (daughter of Hitchcock heroine Tippi Hedren) on videotape. The second story is a retelling of Hitchcock's film through short on-the-street interviews shot on low grade video and subsequently transferred to film. The degraded video quality of these images associates them with television movie reruns, faded memories and the talking heads of TV news/documentary interviews. The b&w dramatic story of the chase after Melanie Griffith lightly mimics Hitchcock's film, using key locations from the original. BIRDS PAST begins and ends with part of a "videulogy" (a service that the pet cemetery provides for its customers) of an elderly woman reminiscing about her dead dogs, interspersed with images of those two dogs playing in the yard. BIRDS PAST itself might be taken as a kind of videulogy for a film called THE BIRDS.



BirdsPast by David Siegel



Paradiso by David E. Simpson

Awards: Utah Short Film Festival; Athens International Film Festival; Film Arts Foundation Film Festival, San Francisco. Foods' billo

1990, 16mm

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1990, 16mm, b&w/color/so, 37m, \$75

Simpson, David E.

Dante's Dream

Reading the Divine Comedia, one has the distinct impression that Dante's professed and real meanings are two different things. One senses in Paradiso a hollow sterility which religious rhetoric cannot conceal; while in the Inferno the author's excitement erupts through a veneer of moral condemnation. Inspired by this reading, DANTE'S DREAM uses modern imagery for an expressionistic reinterpretation of Dante's cosmology. The film's first half reveals a Purgatory of alienation and anticipation, where departures equal arrivals, and incessant activity yields no progress. Eventually, the airplanes of Purgatory assume their fully sexual undertones as they sink into the Inferno of the subconscious, an erotic fever-dream of water, fire, flesh, and animal instinct. As in the Divine Comedia, at the heart of the inferno lies a frozen lake; but on the shores of this lake, in the cold light of day, sits a city stripped naked of the religious mythos of Paradise.

1990, 16mm, color/so, 10m, \$25

Paradiso

"Heaven is a place where nothing ever happens." —David Byrne

This short film was originally intended to be contained within DANTE'S DREAM; but it functions on a more ironic level. PARADISO satirizes Dante's conception of heaven, where the blessed sit around in concentric circles gazing on the beatific vision...Forever! The film also points to how we idolize, and make ourselves in the images of, commercial deities (in this case, the Cross-Your-Heart

Bra woman from a "Beatrice Foods" billboard).

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1990, 16mm, b&w/so, 2.5m, \$10

Snow, Michael La Region Centrale

"This new, three hour film by the Canadian Michael Snow, is an extraordinary cinematic monument. No physical action, not even the presence of man, a fabulous game with nature and machine which puts into question our perceptions, our mental habits, and in many respects renders moribund existing cinema: the latest Fellini, Kubrick, Bunuel etc. For LA REGION CENTRALE, Snow had a special camera apparatus constructed by a technician in Montreal, an apparatus capable of moving in all directions: horizontally, vertically, laterally or in a spiral. The film is one continuous movement across space, intercutting occasionally the X serving as a point of reference and permitting one to take hold of stable reality. Snow has chosen to film a deserted region, without the least trace of human life, 100 miles to the north of Sept-Isles in the province of Quebec: a sort of plateau without trees, opening onto a vast circular prospect of the surrounding mountains

"In the first frames, the camera disengages itself slowly from the ground in a circular movement. Progressively, the space fragments, vision inverts in every sense, light everywhere dissolves appearance. We become insensible accomplices to a sort of cosmic movement. A sound track, rigorously synchronized, composed from the original sound which programmed the camera, supplies a permanent counterpoint.

"Michael Snow pushes toward the absurd the essential nature of this 'seventh' art which is endlessly repeated as being above the visual. He catapults us into the heart of a world before speech, before arbitrarily composed meanings, even subject. He forces us to rethink not only cinema, but our universe." —Louis Marcorelles, *Le Monde*

"...an unimaginable film, literally like nothing you have ever seen before..." —John W. Locke, Artforum

1971, 16mm, color/so, 180m, \$210

See You Later/ Au Revoir

Actors: Michael Snow, Peggy Gale; Camera: Ira Cohen; Set Design: Michael Snow;

Lighting: Michael Snow.

Plot: A man leaves an office.

The image shows a staged, formally complete, common event. The real time action which took 30 seconds was extended to become 17.5 minutes on the screen. The sync sound of the typewriter and two voices (He: "Goodbye" She: "See you later") was slowed down the same amount of time.

1990, 16mm, color/so, 18m, \$50, inquire for sale

Sommer, Ines

The Fetishism of Commodities and the Secret Thereof

THE FETISHISM OF COMMODI-TIES AND THE SECRET THEREOF sarcastically reveals the intersection of consumerism and religion. It highlights religion's status as marketable enterprise, and conversely points out the role of consumerism as a modern substitute for religion: commodities become invested with an aura outshining their use-value by far. The language of TV evangelism reveals its roots in religious salesmanship, and Johann Christoph Bach's music transforms shopping aisles into modern cathedrals, investing their wares with the significance of religious icons. A sense of tragedy is not lost on us.

1990, 16mm, b&w/so, 7m, \$20

Street, Mark

Son Seals - 2/17/82

A record of one of the bluesman's concerts.

1982, 16mm, b&w/so, 4m, \$8

A Glimpse of the Magnet

The study of a man's penchant for violence.

1982, 16mm, b&w/so, 7m, \$10

Scratch

A visually chaotic manipulation of film emulsion.

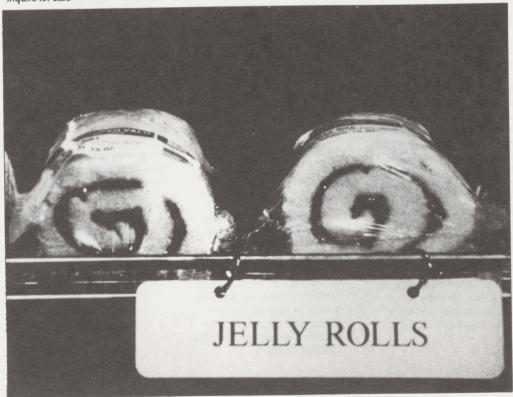
1983, 16mm, b&w/so, 4m, \$10

January Journal

A diary film with a confessional edge, shot in upstate New York.

Shown: KQED-TV, San Francisco, 1989.

1985, 16mm, color/so, 12m, \$25



The Fetishism of Commodities and the Secret Thereof by Ines Sommer

Street

West

Part one of a trilogy of films chronicling a journey to Alaska.

1985, 16mm, color/so, 8m, \$15

Boat

The continuation of a chronicle of a journey to Alaska.

1985, 16mm, color/so, 7m, \$15

Tent

The last of a trilogy of films chronicling a journey to Alaska.

1985, 16mm, b&w/so, 4m, \$8

Spray

An abstract study of color and sound made by painting film.

Shown: P.S. #122, NYC, 1988

1986, 16mm, color/so, 9m, \$15

The Mission Stop

An alternately meditative and chaotic portrait of San Francisco's Mission District.

Shown: Collective for Living Cinema, NYC, 1988.

1988, 16mm, color/so, 18m, \$40

Winterwheat

WINTERWHEAT was made by bleaching, scratching and painting directly on the emulsion of an educational film about the farming cycle. I wanted to manipulate the found footage to create lulling, hypnotic visuals while also suggesting an apocalyptic narrative. Though the images can be viewed purely for their graphic idiosyncracy, a quiet but persistent theme of destruction winds its way through the film.

"Street plays the images in a variety of ways, stating, varying and altering his theme with a symphonic sense of invention." — Calvin Ahlgren, SF Chronicle

Shown: SF Cinematheque, 1989; Denver International Film Festival, 1989; Film Arts Foundation, 1989; US Film Festival, Park City, Utah, 1990. Awards: SF International Film Festival, 1990.

1989, 16mm, color/so, 8m, \$20

Lilting Towards Chaos

LILTING TOWARDS CHAOS is a chronicle of a three-year period of my life. The film attempts to capture the disgust one can feel at being sollipsistic and self-involved, but also hints at the good that can come out of such introspection. The film delves into my thoughts about my particular emotional situation, but also shows my attempts to deal with the world outside, if only on a visual level. LILTING TOWARDS CHAOS invites the viewer to examine what I have chosen to show him/her about my life at that time, and determine which musings are honest and useful, and which are circuitous and self-defeating.

1990, 16mm, color/so, 21m, \$40

Fractious Array

FRACTIOUS ARRAY was made by painting and bleaching a variety of film and print stocks. The film deals with issues of control and manipulation as they relate to abstract imagery.

1990, 16mm, color/si, 7m, \$15

Stubblefield, Laurisa

Associations

ASSOCIATIONS is a very personal film that explores the relationship between a mother and daughter—specifically the filmmaker's effort to come to terms with her relationship with her mother. Using an empty house as a metaphor for memory, the film is as much an exploration of the landscape of memory as it is a daughter's journey through time in search of identity.

Awards and showings: Ninth Big Muddy Film Festival "Best of Festival," 1986; 25th Annual Ann Arbor Film Festival "Winners & Highlights," selected for tour, 1987; Third Wave International Women's Film and Video Festival, 1988

1986, 16mm, color/so, 6m, Rental \$18. Sale \$150

Szirtes, Andras

Rap Letters

1987, 16mm, color/so, 39m, inquire for rental price

Tartaglia, Jerry

Vocation

A short hymn to the horned God Pan, who embodies the creative energies of human male sexuality. The film was shot during a period of life among the Radical Faeries. The scene is at Short Mountain Collective in Tennessee. The text was adapted from a text by Alister Crowley.

"An idyll of Faggotry, owing a certain debt to James Broughton."
—Frank Abrizio, *Gay Community*News

Screenings: Millennium; Berks Filmmakers; NY Lesbian & Gay Experimental Festival

1981, 16mm, color/so, 7m, \$25

Remembrance

This film is an exploration of what the narrator describes as his obsession with strong female characters in Italian Opera and in Hollywood movies. The visuals consist of glimpses of an 8mm home movie and optically printed images of Bette Davis in ALL ABOUT EVE.

1990, 16mm, color/so, 5m, \$25

Varela, Willie

Making Is Choosing: A Fragmented Life: A Broken Line: A Series of Observations

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1989, 1617

"...MAKING IS CHOOSING...is ostensibly a diaristic portrait of six years of Varela's life, a time marked by the birth of a daughter to him and his wife, and a move of the Varela home from San Francisco to El Paso, Texas. Yet, the film is not a linear diary but rather is made up of impressionistic observations organized in a way that testifies to the 'fragmented life' of the film's full title. Separated by crude 'home-made' titles which are at turns descriptive ('Colma, CA'), cryptic ('FDIC Insured') or bitterly ironic ('The Merry Month of May'), the sections of MAKING IS CHOOSING... reflect a struggle for completeness in life which inevitably results in the antithesis of such. 'a broken line." -Kurt Easterwood, program notes for Cinematheque

Shown: Berks Filmmakers, The Massachusettes College of Art Film Society; Diverseworks, Houston, Texas; Filmforum, Los Angeles; Cinematheque, San Francisco

1989, S8mm, color/so, 104m, \$150

White, Chel

Machine Song

Assistant Photographer: Susan Chaney

Presented in a stylized collage of photo-xerox animation, MACHINE SONG addresses the post-industrial human condition. Its images and sounds relate to both a fear and a fascination with mechanization, in a culture which has grown increasingly dependent on machines and technology.

"A judicious use of minimal images, repeated with assembly-line precision, evoking the grinding pressures of our increasingly

mechanized lives." —Karen Cooper, NY Film Forum.

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Festivals: Ann Arbor; Aspen; Athens International; Big Muddy; Infermental, Japan; New York Film Expo; Northwest; Sinking Creek

1987, 16m, b&w&red/so, 3.5m, \$12

White, David

Blue Christmas

"Strong images of war, Christmas, television and more form David White's BLUE CHRISTMAS. The film affects the viewer with its lingering shots of wintery landscapes, dismally decorated storefront windows and jarring scenes of war and other things."—Molly Delaney, Film/Tape World

Screened at the 1989 FAF Film Festival.

1989, 16mm, color/so, 12m, \$30

White, Ted

Into the Guessed At

A male filmmaker's attempt at making a woman's film. The film deals with the aging process and with its solitude, as experienced (in this case) by three women. INTO THE GUESSED AT strives to stimulate curiosity, not answer questions.

1988, 16mm, b&w/so, 11m, \$15

The Passion of Goose Egg Tuffy

A stylized homemovie anti-epic in two acts. The complex subtext of marriage and relationship dynamics is explored in a timeless world where doubt and ecstasy collide.

Special Jury Prize: San Francisco International Film Festival, Golden Gate Awards, 1990. Also Shown: San Francisco Museum of Modern Art SECA awards; Athens Film Festival; Humbolt Festival

1989, 16mm, b&w/so, 11m, \$15

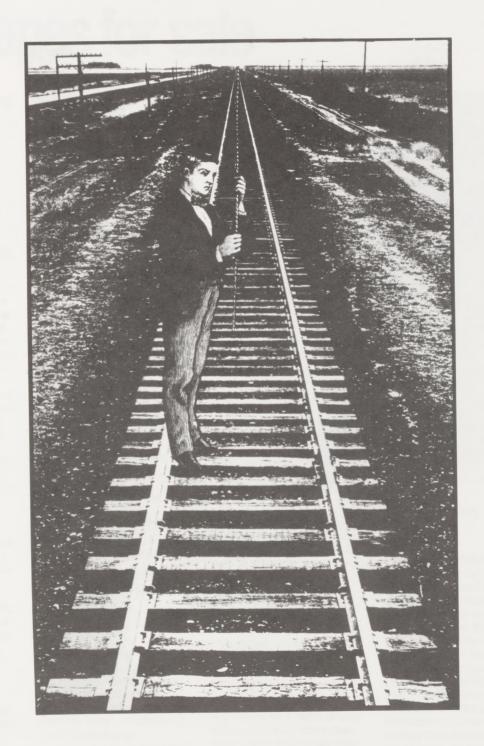


Illustration by Albert Gabriel Nigrin



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videotapes for sale

All video descriptions and commentaries, unless otherwise noted, are direct quotes from the filmmakers concerning their work.

Angerame, Dominic Deconstruction Sight

"A somber, gong-like tone opens DECONSTRUCTION SIGHT: the first image is a small light in darkness, a delicate flicker that grows to become a welder's torch. We are led into the film by a suggestive imagistic shorthand: 'the rise of man' is attended by the building of structures, and cities, a montage of the emblems of civilization. The end of the film brings a series of unnerving images--one reminiscent of an eerie jack-o-lantern from childhood memory: a skyscraper looming in the night, with a bank of windows lit up like its gaping mouth. As fog and clouds rush in fast frame across the sky for a dizzying, synesthetic effect, Kevin Barnard's soundtrack pounds an urgent wail to the rhythm of climax spending itself in question, in philosophical ambiguity, not release. An almost palpable centrifugal force seems to move the final moments of the film into a spinout.

"This is history without narrative, an abstract summation of what happens when human beings move stuff around and make something of it, grow tired of what they've made and demolish it using other things they've made, and then start all over again. What we build, what we destroy, what we find useful to do both, how we let our interaction with them describe

what we call human--these are some of the ideas Angerame's DECONSTRUCTION SIGHT suggests."—excerpted from an essay by Barbara Jaspersen Voorhees, 1990

1990, b&w/so, 13m, Home use \$40; Other \$70

Baillie, Bruce

Quixote

"More relevant than ever, Bruce Baillie's 'American symphony'... released in 1990 via an S-VHS master."—Frankfurter Zeitung

"American as *conquistador*,"
"—quixotic filmmaker become the hero of his own film." —P. Adams, S. Frey

One-year journey through the land of incessant progress, researching those sources which have given rise twenty years later to the essential question of survival.

1967, 45m, Home use \$50; Other \$130; Free to the poor

The Busdriver's Tale

The filmmaker at home with family, in the Dr. Bish 12' trailer of the '80s.

1988, 15m, available on VHS videotape with THE P-38 PILOT for an additional \$10

The P-38 Pilot

"...from the exile of his own preferences." Paralleling Dante Alighieri's *Purgatorio--*-the ascent from winter's (gorgeous) darkness: "possibly transcending any of the earlier film works" —Emilia Garcia Coker, *Cinematograph*

"Did she 'sit under the apple tree with anyone else'? That's always been the question for a P-38 pilot.



The P-38 Pilot by Bruce Baillie

Fastest chair in the air, lightning in the clear teen-age hot-rod heads of 10,000 Marin County boys, most never to be men, and apples, always for Americans cold from machines in late-night train stations going back to bases up and down the coast. The seats finally armoured to protect those precious star-spangled sperm, so one more generation of deluded children could carry the burden of speed and death to whom it may concern and our sincere regrets.

P-38 nothing like it, before or since, and now there's one staked down in the deserts, where lizards watch it and no bands play."—Paul Tulley

1990, 15m, Home use \$30; Other \$40

Ball, Gordon

Enthusiasm

"It began with ENTHUSIASM. I first learned of Gordon Ball at the 1979 Atlanta Independent Film Festival when, along with 400 other festival goers, I watched an utterly earnest, painful, and serious film called EN-THUSIASM sandwiched in a program of likeable festival fare. For the fourteen long minutes that ENTHUSIASM claimed the screen, a roomful of unprepared viewers was confronted with a filmmaker's account of his mother's death, following a prolonged illness with Alzheimer's Disease, a form of premature senility. Ball's detailed narrative, recited in a voice struggling to

Ball (video)

maintain composure, accompanied the generally random series of snapshots and posed photographs of his mother, interspersed with passages of colored leader and flares which constituted the visual body of the film.

"Later, at the close of the festival, after five nights of immersion in film and video, ENTHUSIASM was still with me....Going over these images is a universal experience. They are pictures that record the fairest moments as reflected in the face one wears in front of the camera. They preserve the memory of a time which existed before we children came. In them, the subject, even when aged, is always alive.

"Ball's story, replete with the mundane, untalked-of details of illness, forms the dark aspect of those fair eternal moments, the face we instinctively turn away from the camera's eye. ENTHUSIASM's drama takes the shape of the tension between picture and word, between the memory we cherish and the

one we would often rather deny or forget." —Linda Dubler, Art Papers

"ENTHUSIASM presents unique family image brown, black & white, and color photos collecting an older generation's poignant enthusiasm, romances, marriages, social graces, and naive myths, narrated in flashbacks from his parents' graves intermixed with chronologic soundtrack account of their buried histories, awkward, honest and raw-voiced, hesitant and sincere, whereby Gordon Ball makes you cry for life itself." —Allen Ginsberg

Shown: Atlanta Film Festival, 1980. Awards: Sinking Creek Film Celebration, 1980; North Carolina Film Festival, 1981. Collection: North Carolina Museum of Art.

1979, color/b&w/so, 13m, Home Use \$35, Other \$70

Bromberg, Betzy

Body Politic (god melts bad meat)

BODY POLITIC (GOD MELTS BAD MEAT) is an experimental documentary about medical technology, politics and religion. With wit and horror, this film contemplates the moral conflicts that are emerging as science redefines the process of natural selection.

"The body, culture and nature are also at stake in BODY POLITIC, a film that goes to a hospital operating room, research laboratories and a family picnic to outline the issues raised by genetic experimentation. With her typical serious-humor, Bromberg explores both the claims of science (we can improve human life) and the claims of religion (God made perfect beings) and implicitly asks the question, 'How do we know when we've gone too far?"—Helen Knode, LA Weekly

Shown: London Film Festival, 1989; Rotterdam Film Festival, 1990; Museum of Modern Art, 1990; Athens, Santa Fe and Black Maria Film Festivals, 1989. treats old films,

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1988, color/so, 39m, Home Use \$70, Other \$220

Cummins, Phil Costa

Angels

Fears, laments, and remembrances told in romantic images on the classic Kodachrome eight millimeter. A film shot as though its images have somehow mythically emerged from the nineteenth century.

1988, silent, 2m, available in package only

Voyager

Shot in my mother's living room a short time after my father's death. The film combines images of objects in the room with family pho-



Enthusiasm by Gordon Ball

tographs, old films, and soft light refractions in green and gold. The images suggest the contemplative nature of thought-memory; a kind of universal state of consciousness in which all memories are melded into one.

1987, sound, 3m, available in package only

Smoky's Journal

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A silent diary film shot while living in a rural area from the summer of 1988 through the spring of 1989. States of mind are expressed in the film through visual relationships to animals and nature and through the play of light on Kodachrome 40.

Changes in mood are denoted by the structural changes in editing, from languid and pastoral to anxious and frenetic, and by the seasonal changes in nature.

1989, silent, 16m, available in package only

Vigo & Broadway

An articulation of the conflict between man and nature, told in the style of the cinepoem. The camera takes on the point of view of an egret, a great sea bird, its sense of vision fragmented, slow in coming. It takes time to assemble the parts of vision into meaningful forms. Taking rest for a moment on this sad world of men, it returns to sky.

1985, sound, 5m, available in package only

Package: ANGELS, VOYAGER, SMOKY'S JOURNAL, VIGO & BROADWAY

1985-1989, 26m, \$15

Findley, Janice

Beyond Kabuki

Music: Paul Hansen; Actors: Kooch and Pam Walloch Beard; Art Direction: Tim Miller; Costumes: Kooch.

A hypnotic, visual frenzy of Kabuki imagery gone mad; the magical and ritualistic confrontation between a magenta-haired Western

intruder and a Japanese recluse turns into a mesmerizing dance for domination. Live actors and objects filmed in stop-motion animation.

- "A blend of whimsy and menace."
 —Greg Olson, Seattle Art Museum
- "A startling effort with a technical polish that belies its budget...an original vision with a life of its own. A large part of its strength is its disquieting marriage of charm and veiled threat. As it builds to its climax, silent samurai warriors unfold like time-lapse flowers."

 —Mary Brennan, The Weekly,
- "Characterized by high-voltage visual style and symbolism."

 —Kathleen Murphy, Washington
- "Dazzlingly surreal." —Richard T. Jameson, *Pacific Northwest*

Awards: CINE Golden Eagle, Seattle International Film Festival, 14th Annual Northwest Film & Video Festival, Alternacon Science Fiction & Fantasy Film Festival.

1986, color/so, 10m, inquire for sale price

Friederich, Su

The Ties That Bind

An experimental documentary about my mother's life in Nazi Germany and her eventual marriage to an American soldier. In the voiceover, she recounts her experiences, while the images portray her current life in Chicago, the assembly of a model German house, contemporary peace marches, archival footage of Germany, sensationalist newspaper headlines, her first years in America, and much more, woven together to create a dialogue between past and present, mother and daughter.

- "The best of the New Directors/ New Films Festival... The film is an original: a moving and courageous tribute from a child to her mother's beleaguered memory." —David Edelstein, The Village Voice
- "...the ties that bind are not only the supposed benevolences of motherhood, but also the repressive dictates of the Fatherland.... In effect the film is like a court transcript of a mother brought to trial

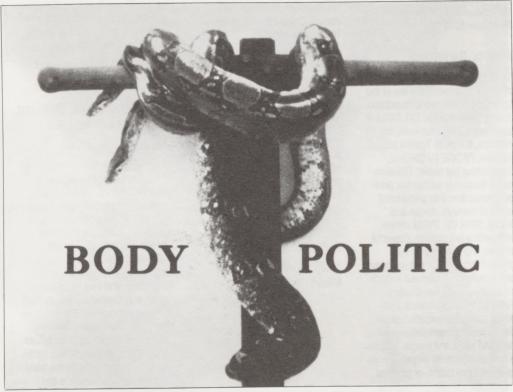
(albeit kindly) by her own daughter...it connects its effective literalism with a group of complex issues: the shifting attributes of memory, the repression of familial contempt, and the economy of fascism."—Barbara Kruger, Artforum

Shown: New Directors/New Films, Museum of Modern Art, 1985; Whitney Museum Retrospective, 1987; Women's Film Festivals in Montreal, Rome, and Holland, 1984-1986; Festival of New York Independent Films in Haifa, Tel Aviv and Jerusalem, 1986.

1984, b&w/so, 55m, Home use \$60; Other \$250

Damned If You Don't

"...a real prize. Beautifully shot in black and white, it blends 'conventional' narrative technique with impressionistic camerawork, symbols, and voiceovers to create an intimate study of sexual expression and repression. (It begins with footage from) a stylistic old potboiler about an isolated convent, whose tale of passions leashed



Body Politic (god melts bad meat) by Betzy Bromberg

Friederich (video)

and unleashed provides the leitmotif for a young lesbian who watches it and the lonely nun she pursues and seduces. As the two women's lives come closer to joining, voiceovers from the biography of a 16th century lesbian nun and the reminiscences of a woman's closeted romances at a Catholic school flesh out the theme When the two women finally meet and make love, the woman's careful unwrapping of the nun's complicated prison of clothing is both foreplay and liberating metaphor. The film is as hypnotic as a dream." -- Andrew Rasanen, Bay Windows

- "...passionate and genuinely innovative... a lyrical evocation of the mystery of memory and the development of sexual identity."

 —Amy Taubin, The Village Voice
- "...as good humored as it is daring." —Scott Macdonald, Film Quarterly

Shown: Whitney Museum Retrospective, 1987; Festival of Festivals, Canada, 1987; Gay Film Festivals in New York, Chicago, San Francisco, London, 1987; Film International, Rotterdam, 1988.

1987, b&w/so, 41m, Home use \$60; Other \$250

Sink or Swim

"I can think of no more corrosively moving refutation of 'the law of the father' than Su Friedrich's extraordinarily precise SINK OR SWIM. It takes more risks than even, for instance, the great Taviani brothers' film, PADRE PADRONE. Summoning her nerve, Friedrich rather fearlessly refines her previous researches into unexplored areas of memory, dream and desire. SINK OR SWIM shows how, with a few sudden, powerful strokes, the supposedly submerged familial past can overtake and threaten to drown our supposedly buoyant familiar present. Friedrich's film provides a stunningly sensual exploration of the discontinuous interrelationships between voice and image. This exploration effectively dispels the patriarchal force latent--or perhaps

not so latent--within the representations of memory." —Ernest Larsen

SINK OR SWIM is organized around twenty-six short stories, read in voiceover by a young girl, which describe the events that shaped her childhood and formed her adult perceptions of fatherhood, family, work and play.

Shown: New York Film Festival; Festival of Festivals, Toronto; Rotterdam International Film Festival; Cork Festival.

1990, b&w/so, 48m, Home use \$60; Other \$250

Goldman, Martin

Elliot and the Old Soul

ELLIOT AND THE OLD SOUL is a metaphysical adventure of a man's after-death journey. As his spiritual guide, the Old Soul takes him through the seven planes of consciousness; he continues to communicate with his wife on Earth. Through flashbacks, abstracts and nightmares he is forced to face the legacy of his recent life as well as his past lives. Filmed in Mendocino, California and Jackson Hole, Wyoming.

"Seeing your movie is like reading a good novel. I find it uplifting that the journey from life to the final planes is a progression, not a regression." —PBS Producer

"You have built a form without boredom... no cliches... so free of the mundane. Yet the mundane is present. The relationships... father... mother... teachers... wife... co-workers... lovers... defeat... and without seeming mundane because of the terseness. As far as I'm concerned this is the life expressed." —William Fischer

1988, color/so, 75m, Home use \$125; Other \$65

Halprin, Anna

Dance for Your Life

Steps Theatre Company

There is a way to challenge AIDS and these people are doing it. They have chosen to become actively and creatively involved in their own survival and in the process learn to live life fully now. The dances are created by the participants of our real-life situations. They are personal rituals that have the power to change their lives—and that is exactly what is going on here. The dance changes the dancer.

1988, inquire for sale price and information

A Ritual of Life/Death

Steps Theatre Company

The participants in The Steps
Theatre Company are creating
their own original dramas based on
their personal challenges of living
with the AIDS crisis. Their performances are motivated by a powerful
act of commitment to live, as they
confront their own life and death
issues. The authenticity, the
bravery, and the nobility of their expression is an example of theater
as an act of transformation.

1988, inquire for sale price and information

Circle the Earth, Dancing with Life on the Line

The Performance Tape

An unedited performance tape of the April 2, 1989 healing dance, directed by Anna Halprin and mutually created with people living with HIV disease along with caregivers, supporters and friends, 100 people formed a community, learned to confront their fears and express their angers, found their hope, trust and love for one another, and created a group spirit of support and healing. The culminating dance ritual shown here and performed before 1000 witnesses is life affirming and uplifting. Ignorance, fear, and isolation are transformed into health, peace and

trust. A performance that will cause one to examine their own dance of life.

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The Documentary Tape

This is a documentary of the workshop process from which the healing dance performance developed. 100 people formed a community to confront the fear and ignorance surrounding HIV disease. The story of their growth together as a community, and their confrontation of the issues of life and death inspire one to live life fully now. A moving and deeply affecting videotape.

1989, inquire for sale price and information.

Hammer, Barbara

Still Point

STILL POINT whirls around a point of centeredness as four screens of home and homelessness, travel and weather, architecture and sports signify the constant movement and haste of late twentieth century life. "At the still point of the turning world, that's where the dance is," wrote T.S. Eliot in *Burnt Norton, the Four Quartets*. Hammer seeks a point of quiet from which all else transiently moves.

Shown: New York Lesbian and Gay Experimental Film Festival; Rocky Mountain Film Study Center; Utah Media Arts Center; Ann Arbor Film Festival Judge's Show; Big Muddy Film Festival Judge's Show. Award: Women In Film Award, Atlanta Film Festival.

1989, color/b&w, 8m, \$50

Hudina, Chuck

Ikarus

Directed by Hans Breder. Camera: Chuck Hudina.

A slow-motion dive at 3,000 frames per second.

Award: Ann Arbor Film Festival, 1974

1973, b&w/si, 2m, available in package only

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An urban ballet performed by street children.

Award: Ann Arbor Film Festival, 1983. Shown: Athens Film Festival, 1983.

1983, b&w/si, 4.5m, available in package only

Baby in a Rage

BABY IN A RAGE is a pure documentary of an Amish pig auction in Kalona, lowa.

"I liked it..." -Robert Nelson

Award: Ann Arbor Film Festival, 1985. Shown as part of Ann Arbor Film Festival Tour.

1983, b&w/si, 9m, available in package only

Black Heat

Influenced by abstract expressionism...a series of black and white high contrast positive episodes characterized by intense bursts of light and deep shades of black.

Shown: Ann Arbor Film Festival.

1985, b&w/si, 4.5m, available in package only

Nigeria

"NIGERIA by Chuck Hudina uses found footage about that country to create a highly affective silent piece whose grainy, funky texture seems at times like a transmission struggling to break through from another dimension. A succession of murky images alternates between improbabilities, such as witch-doctor masks, unsuccessful rocket launchings, white big-game hunters, tropical fish, a foundering oceanliner, natives in tribal rites, and brief newsreel footage of Queen Elizabeth, maneuvered so that she seems highly perturbed at the scroll of images just past." —Calvin Ahlgren, SF Chronicle

1989, b&w/si, 4.5m, available in package only

Package: IKARUS, ON THE CORNER, BABY IN A RAGE, BLACK HEAT, NIGERIA

1973-1989, b&w/si, 24m, Home use \$40; Other \$75



The Idea by Bill Knowland



Nigeria by Chuck Hudina

Knowland (video)

Knowland, Bill

The Idea

Set in 1912, this experimental narrative is a visual-effects oriented, metaphorical story told with no dialogue. An idea, represented by a luminous egg with magical properties, is exploited by those that come into contact with it.

1990, color/so, 20m, \$80

Levine, Saul

Preview

Excerpts of performances and impersonations for the camera. The first a rooftop Cinderella. In the second, Gede honors Antoine Thurel's self-immolation protest of US imperialism's complicity in the maniacal state terrorism that afflicted the first Afro-American republic, Haiti, by a burning ritual. In the third, old Coke ads and childhood memories project a future.... The film was at first intended as a work-in-progress preview but has evolved into a complete work.

1989, color/so, 10.5m, available in package only

Notes After Long Silence

"In title and content NOTES AF-TER LONG SILENCE directly alludes to Levine's '60s protest film, NEW LEFT NOTES, as well as to the SDS newspaper of the same name he once edited. It's also a startling companion piece to Oliver Stone's BORN ON THE FOURTH OF JULY. If Stone is ultimately ambivalent about Vietnam, Levine is not. A nameless vet in FOURTH OF JULY greets Tom Cruise's paraplegic Ron Kovic with 'Just what we need, another limp dick.' In NOTES AFTER LONG SILENCE, ugly, ruddy close-ups of a flaccid penis begin to dominate the blitzkrieg montage; the limp dick isn't innocent bystander to America's Fall, but quilty witness. Yet the final images are of bouncy shtupping, a make-love-not-war, antiheroic corrective to Stone's mythic posturing." - Manohla Dargis, Village Voice

1989, color/so, 15m, available in package only

Package: PREVIEW & NOTES AFTER LONG SILENCE

1989, color/so, 26m, Home use \$25; Other \$50

Nigrin, Albert Gabriel

Rummage

Assistant Director: Irene Fizer; Voice Over: Mac Dettman.

RUMMAGE is intended as an experimental documentary of the legendary Visiting Nurse Association of Somerset Hills Rummage Sale that takes place in Far Hills, New Jersey every first weekend in May and October, RUMMAGE, shot over the past three years on Tri-X black and white film stock, captures the full range of emotions and gestures at the sale: the shouts of anticipation when the tents open in the morning; the mulling over unidentifiable objects; the fierce competition for bargains; the frustration over long waits to enter popular departments such as "Kitchen Goods" and "Women's Clothing"; and the plastic flaps of the tents rising in the wind--revealing and concealing the buyers within. The soundtrack primarily consists of an interview with Mac Dettman--a venerable member of the Rummage Sale staff. At certain points this interview is in synch with the images, at others it is not. The soundtrack also consists of ambient sounds from the sale: hamburger orders, questions about price; haggling over broken merchandise, etc.

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Shown: Ann Arbor 8mm Film and Video Festival, 1989; Bruxelles International Super 8mm Film and Video Festival, 1989; Maxwells, NJ, 1989; Millenium, NY, 1990.

Other distributers: A.G. Nigrin, Light Pharmacy Films, New Brunswick, NJ.

1989, b&w/so, 25m, Home use \$100; Other \$250



Rummage by Albert Gabriel Nigrin

Philpott, Richard

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The Messiah in the Shadow of Death

A dramatic inventory of the logic of growing violence in contemporary Britain.

Mrs. Thatcher and the Tories rise to infernal domination.
Miners and industrial workers strike, confronting the state.
The poor, the immigrants, the blacks, the youth, the unemployed and the oppressed of Britain rise up and fight back.
The growth of fascism and the police state gives birth to violence. The unions march.

A frame-by-frame rostrum animation film using only photographs and the music of Handel.

The police charge.

The state must burn!

"The MESSIAH transforms anonymous news pictures into a powerfully moving photomontage about the nation's state." —National Film Theatre, London

Festivals: Bonn; Hamburg; Stuttgart; Osnabruck; Bremen; Leipzig; Huesca; Bilbao; San Sebastian; Murcia; Edinburgh Fringe; Light Years (London); Karlovy Vary; Nyon; Budapest; Baltimore; Cracow; Amsterdam; AVE, Arnhem; Anarchist Film Festival, London.

1985, b&w/so, 10m, inquire for sale price

Spirit of Albion

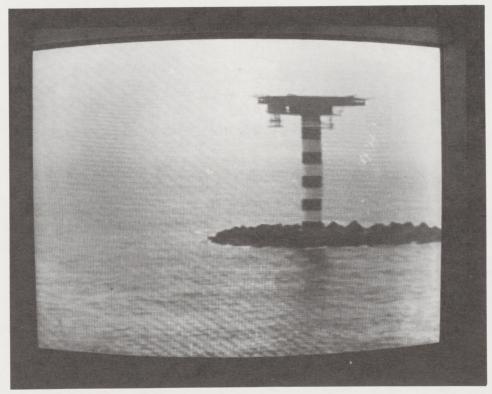
Poems: William Blake

Music: Penguin Cafe Orchestra; Test Department; Mike Westbrook

Politically, emotionally and spiritually a very moving film, produced with Britain's new travelling communities, objects of authoritarian hatred and brutality, struggling to re-establish the ancient right to gather for solstice celebrations at Stonehenge and search for alternatives to human and ecological exploitation.



The Messiah in the Shadow of Death by Richard Philpott



Stones Off Holland by Richard Philpott

Philpott (video)

"Alternative lifestyles continue to amaze, annoy and clash with establishment values in England, as this fascinating film demonstrates...a film which is often as alternative in style as in subject matter...a film to make you wonder what is happening to England's tradition of tolerance for eccentricity and new thought." —Ken Wlashin, Anthropos International Festival of Documentary Films, Los Angeles

"...a chilling and disturbing account...aptly chosen quotations from Blake place the travellers and their search for an alternative society in their proper historical and cultural context."—Monthly Film Bulletin

Festivals: Figuera da Foz, Portugal; Salisbury; Glastonbury; San Francisco; Spoleto, Melbourne; Anthropos, Los Angeles; Lille; Coimbra.

1987, color/so, 58m, inquire for sale price

Stones Off Holland

Dutch radio pirates cut up Venice's Grand Canal. The national radio closes down and the anthem drones out over endless concrete cubes, forming a pier to a distant lighthouse. Multiple interactions between generations of 8mm film, 16mm film and video are printed onto 16mm with moving matte semaphore ciphers to color perceptions of time, place and national identity.

"Philpott employs strategies which firmly deny a romantic appropriation of landscape. A Mondrianesque view of a jetty, shot on film, transferred to video, then back to film; a whole seascape reduced to a grainy electronic pulse; superimposed views: Dutch sea defenses and a tightly framed tracking shot along the Grand Canal in Venice; a hand-drawn 'ruler' flashes onto the screen to measure the width of each canal opening."—Art Monthly

Festivals: Figuera da Foz, Portugal; Osnabruck; Arnhem; London; Southhampton; Hamburg; Bremen; Luzern; Ann Arbor.

1988, color/so, 8.5m, inquire for sale price

The Flora Faddy Furry Dance Day

Using only music and image, the film follows the structure of Helston Flora Day and its Furry (or Faddy) Dance (the largest and most ancient ritual dance still performed in Britain today), recalling the spiritual sources of the Celtic Spring festival of Beltane that are deep within all of us--its rituals of purification, fertility, the triumph of Life over Death and the victory of Light over Darkness (today represented by St. Michael the dragon-slayer, patron saint of Helston and Cornwall).

Emphasizing the dance/music repetitions, the film stimulates collective unconscious emotions and is finally overwhelmed in an expression of ritual ecstasy.

Festivals: Figuera da Foz, Portugal; Luzern; Celtic Mirror; Essen; Hamburg; Ann Arbor

1989, color/so, 10m, inquire for sale price

Rosenblum, Art

Where's Utopia?

Aguarian Research Foundation

In 1988, Soviet social scientist Dr. Peter Gladkov, accompanied by a volunteer crew, took a whirlwind tour of successful cooperative communities in the US. WHERE'S UTOPIA? is the outcome of their trip. The video presents a rich diversity of cooperative systems, from housing to farming to food purchasing to insurance plans to neighborhoods and villages, pointing the way toward a future of people living in reverence for the earth and for each other.

An inspiring 58-minute video offering a rare look at present successful cooperative ventures in the USA that have achieved solutions to crises in the environment, housing, childcare, and

relationships which are harmonious, ecological, drug-free, comfortable, ethical and affordable. lackage; YO

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1988, 58m, Home use \$25; Other \$75

Saks, Eric

Don From Lakewood

"Collectively, the DON FROM LAKEWOOD episodes display a clear microcosm of the infinitely larger McLuhanesque, technologically induced, schizophrenic society in which we live. In the tape, the salesman and the customer have talk and no communication; familiarity without acquaintance, thus manifesting alienation both geographical and ideological despite the toos of the 'global village.'

"Don's apparent total and absolute inability to be reasonable leaves a poor, played-out used-sofa salesman--and in effect you the viewer—consumed in a swelling frustration that is eclipsed only by the interminable awe that the viewer feels for the absurd degree of tolerance the once fresh, later weary, "Willy' demonstrates as he fields call after call from this mythic idiot."—NSNS-Decco Brochure

1989, b&w/so, 23m, Home use \$20; Other \$60

You Talk I Buy

A car salesman, a buyer, a car that doesn't work, computer viruses, and poetry display modern American storytelling.

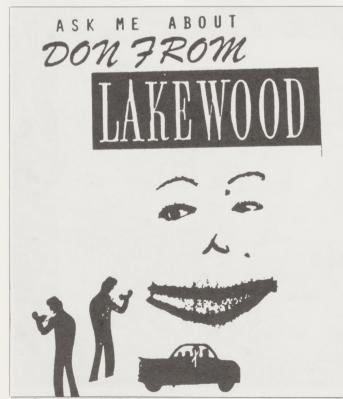
This tape is a continuation of the DON FROM LAKEWOOD idea but in a different terrain.

1990, b&w/so, 8m, available in package only

Lexington-4486

Answering machine messages and detective magazine pics slam together to form a hermetic narrative in a timeless noir world of crime

1990, b&w/so, 15m, available in package only



Package: YOU TALK I BUY and LEXINGTON-4486

1990, b&w/so, 30m, Home use \$20; Other \$60

Sanborn, Keith

Kapital!

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Kapital! is a group of 7 films based on pre-existing films made from 1980 to 1987. Each film in the series targets specific political and art historical issues by means of a chosen style and length. Parts 1 and 7 are performance pieces. Contact filmmaker for more information.

Part 2: Kapital

A super-concentration of the values of the film spectacle—concentration to the point of collapse. It is the patriarchy for, of and by itself as it suffers a nervous breakdown, a knock-out at its own hands. The struggle for dominance is presented at the level of stereoscopic breakdown: retinal rivalry sets the illusions of depth, movement and color against themselves. Sound, as well, is intensified to a breaking point, through looping and layering, marching feet and assassination narratives.

1982, 3m, available in package only

Part 3: Man with a Movie Camera (blonde: he appears to be young)

A didactic treatment of the Reagan assassination attempt. Like language itself, the images of that day are burnt into our minds at the level of myth, we can't think of it without them. These are images which understand us.

1982, 5m, available in package only

Part 4: "Something is seen, but one doesn't know what."

Here, through montage editing and

an extremely short time frame, I am attempting to enter into discourse in varying degrees with Eisenstein, Debord, Kubelka and the legion masters of the American television commercial. Though not entirely for reasons of aesthetic scruples, the film took nearly a year to complete. It aims at a paradoxical density and weightlessness of the symbolic and the formal which should not only repay repeated viewings, but appears, in somewhat hallucinatory fashion, to change each time it is seen.

The title of the film is Jung's own one-sentence summary of his book of flying saucers. And the words he uses are themselves a paraphrase--if not a quotation--of some of his own and of someone else's earlier conclusions on the subject: "Some time ago I published a statement in which I considered the nature of 'Flying Saucers.' I came to the same conclusion as Edward J. Ruppelt, one-time chief of the American Air Force's project for investigating UFO reports (Project Blue Book). The conclusion is: something is seen, but one

doesn't know what.... It is impossible to form any correct idea of these objects, because they behave not like bodies but like weightless thoughts."

1986, 1.5m, available in package only

Part 5: A public appearance and a statement

A direct examination of the way appearances are interpreted and interpretations appear in the news based on kinescope footage of the arrival of the body of JFK at Andrews Air Force Base. A Pierre Menard Production of a Post Hoc Film.

1987, 25m, available in package only

Part 6: Imitation of Life

This film was derived from one of the most singular 50 feet of 8mm home movies I have ever seen. We watch under a microscope the everyday life of the early 1950s in a suburb of a typical American industrial city—Buffalo, New York—a town whose once-thriving steel industry and auto plants have nearly all shut down and whose industrial legacy is only just beginning to be discovered in nearby Love Canal.

1982, 25m, available in package only

Package: KAPITAL, parts 2-6

1982-1987, color/so, 60m, Home use \$100; Other \$250

Sandman, Virginia

Fraulein Angst

Fraulein Angst is in therapy. She and her male doctor, both played by Sandman, don't see eye to eye. With careful compositions, Fraulein Angst mugs and pokes her face on and off the "video stage." Her Doctor, a disorganized fellow, in the end is faced with his patient's true feelings.

1980, b&w/so, 7m, Home use \$20; Other \$45



Woolf by Virginia Sandman

Sandman (video)

Woolf

"WOOLF is a howl. In this raunchy, funny film which suggests Lucy & Ethel waiting for Godot, Sandman has created a larger-than-life character reminiscent of Buchner's Woyzeck. Woolf is a heroine who doesn't fit in and doesn't want to."—David Schwartz, American Museum of the Moving Image, New York

WOOLF is complete with rubber chickens, a skyscraper-high pan of factory fresh coke cans, and some goofy locations. It's a don't-hold-me-back film. Woolf is a blue-collar woman. Her concern, however, doesn't focus completely on those issues, and not just on people. She is upset about food, newspapers, and coke cans, etc.—as if they were all living things.

WOOLF's entire cast and crew are women. Actors Melissa Becker as Woolf and Nancy Buell as Phantom create a rhythm and wit of the classic "straight man and comic."

Awards & Grants: 1985 New England Regional Fellowship Grant; 1988 Oswego International Film Festival; 1989 Herland Film Festival, Oswego, NY.

1988, b&w/color/so, 23m, Home use \$45, Other \$90

Street, Mark

Scratch

A visually chaotic manipulation of film emulsion.

1983, b&w/so, 4m, available in package only

January Journal

A diary film with a confessional edge, shot in upstate New York.

Shown: KQED-TV, San Francisco, 1989.

1985, color/so, 12m, available in package only

Spray

An abstract study of color and sound made by painting film.

Shown: P.S. #122, NYC, 1988

1986, color/so, 9m, available in package only

The Mission Stop

An alternately meditative and chaotic portrait of San Francisco's Mission District.

Shown: Collective for Living Cinema, NYC, 1988.

1988, color/so, 18m, available in package only

Winterwheat

WINTERWHEAT was made by bleaching, scratching and painting directly on the emulsion of an educational film about the farming cycle. I wanted to manipulate the found footage to create lulling, hypnotic visuals while also suggesting an apocalyptic narrative. Though the images can be viewed purely for their graphic idiosyncracy, a quiet but persistent theme of destruction winds its way through the film.

"Street plays the images in a variety of ways, stating, varying and altering his theme with a symphonic sense of invention."

—Calvin Ahlgren, SF Chronicle

Shown: SF Cinematheque, 1989; Denver International Film Festival, 1989; Film Arts Foundation Festival, 1989; US Film Festival, Park City, Utah, 1990. Awards: SF International Film Festival, 1990.

1989, color/so, 8m, Home use \$15; Other \$30, also available in package

Lilting Towards Chaos

LILTING TOWARDS CHAOS is a chronicle of a three-year period of my life. The film attempts to capture the disgust one can feel at being sollipsistic and self-involved, but also hints at the good that can come out of such introspection. The film delves into my thoughts

about my particular emotional situation, but also shows my attempts to deal with the world outside, if only on a visual level. LILTING TOWARDS CHAOS invites the viewer to examine what I have chosen to show him/her about my life at that time, and determine which musings are honest and useful, and which are circuitous and self-defeating.

1990, color/so, 21m, available in package only

Fractious Array

FRACTIOUS ARRAY was made by painting and bleaching a variety of film and print stocks. The film deals with issues of control and manipulation as they relate to abstract imagery.

1990, color/si, 7m, Home use \$15; Other \$30, also available in package

Package: SCRATCH, JANUARY JOURNAL, SPRAY, THE MISSION STOP, WINTERWHEAT, LILTING TOWARDS CHAOS, FRACTIOUS ARRAY

1983-1990, color/b&w/so/si, 77m, Home use \$70; Other \$200

Tartaglia, Jerry

Vocation

A short hymn to the horned God Pan, who embodies the creative energies of human male sexuality. The film was shot during a period of life among the Radical Faeries. The scene is at Short Mountain Collective in Tennessee. The text was adapted from a text by Alister Crowley.

"An idyll of Faggotry, owing a certain debt to James Broughton."
—Frank Abrizio, *Gay Community*News

Screenings: Millennium; Berks Filmmakers; NY Lesbian & Gay Experimental Festival

1981, color/so, 7m, inquire for sale price

Remembrance

This film is an exploration of what the narrator describes as his obsession with strong female characters in Italian Opera and in Hollywood movies. The visuals consist of glimpses of an 8mm home movie and optically printed images of Bette Davis in ALL ABOUT EVE.

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title index: films

This index lists all films for rent that are described in this supplement. For a complete index to the Canyon Cinema inventory, please see "Complete Film Index."

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The visuals

of an 8mm

otically printed

ivis in ALL

inquire for sale

Adobe Noise, Sherman 15
America Is Waiting,
Conner 6
Architecture of Desire, An,
Davis 7
Associations, Stubblefield 18

Babylon Series, Brakhage 4 Babylon Series #2, Brakhage 4 Back Alley Asian-American Love Story, A, Caldararo 5 Balloon Sequence, Dixon 8 Band From Earth, Caldararo 4 Beyond Kabuki, Findley 8 Birds Past, Siegel, D. 15 Blue Christmas, White, D. 19 Boat, Street 18 Both. Child 6 Both at Once, Carnot 5 Boys/Life, Roth 14 Brand, Hoolboom 9

Cassandra, Avery 2
Cathexis, Beveridge 3
Children of Light, Dixon 8
City Streaming, Brakhage 4
College, Hoolboom 9
Condemnation, Deal 7
Continental Breakfast,
Mueller 11
Crossroads, Conner 6
Cubist in Mexico, The,
Barnett 2

Damage, Dixon 7
Dante's Dream, Simpson 16
Deconstruction Sight,
Angerame 1
Drinking From the Stream,
Maliga 11

Epilogue, Mueller 11
Evening with Chris
Jangaard, An, Dixon 8

Fetishism of Commodities and the Secret Thereof, The, Sommer 17 Final Cut, Mueller 11 Flora Faddy Furry Dance Day, The, Philpott 13 Forevermore: Biography of a Leach Lord, Saks 14 Fractious Array, Street 18

Glaze of Cathexis, Brakhage 4 Glimpse of the Magnet, A, Street 17

Idea, The, Knowland 9
Imitation of Life,
Sanborn 15
Impromptu, Lowder 10
Into the Guessed At,
White, T. 19
It Scares Me to Feel This
Way, Fuchs 8

January Journal, Street 17 Jidyll, Blau 3 Just Coincidence, Lyman 11 Just for Fun, Block 4

Kapital, Sanborn 15 Kongostraat, Plays 14

La Region Centrale, Snow 17 Ligne D'Eau, Beauvais 2 Lilting Towards Chaos, Street 18 Looking for Mushrooms, Conner 6

Machette/Gilette... Mama,

Gottheim 9

Machine Song, White, C. 18

Making Is Choosing,
Varela 18

Man with a Movie Camera
(blonde: he appears to
be young), Sanborn 15

Meditation IV, Deal 7

Memo Book, The (Aus Der
Ferne), Mueller 11

Memorial Day Portrayal,
Levine, S. 9

Memory Eye, Alvarez 1

Mercy, Child 6

Messiah in the Shadow of
Death, The, Philpott 12

Messiah in the Shadow of Death, The, Philpott 12 Metamorphosis in Logic, Lewis 10 Mission Stop, The, Street 18 Mr. Wonderful, Rhoads 14 Mongoloid, Conner 6

Negative Kid, The, Kless 9 Nigeria, Hudina 9 Nightmusic, Brakhage 4

Movie, A, Conner 6

No Outlet, Alvarez 1
Not Even a Note,
Levine, S. 10
Notes After Long Silence,
Levine, S. 10
Notes of an Early Fall
(Part One), Levine, S. 9
Numen Lumen, Dixon 8

Ogre, The, Barnett 2

Paradiso, Simpson 16
Passion of Goose Egg
Tuffy, The, White, T. 19
Piece Touchee, Arnold 1
Popular Songs, Barnett 2
Post-Modern Daydream,
Kless 9
Preview, Levine, S. 10
public appearance and a
statement, A, Sanborn 15
Pull Out/Fallout, Barnett 2

Queen of Night Gotta Box of Light, Levine, S. 9

Rage Net, Brakhage 4
Rap Letters, Szirtes 18
Remembrance, Tartaglia 18
Report, Conner 6
Rose and Rose Elaine,
Sherman 15

Salt of the Sea, Levine, S. 9 Scrape, Levine, S. 10 Scratch, Street 17 See You Later/Au Revoir, Snow 17 Shmateh IV, Levine, S. 10 Simulated Experience, Avery 2 Sink or Swim, Friedrich 8 Sodom, Price 14 "Something is seen, but one doesn't know what", Sanborn 15 Son Seals-2/17/82, Street 17 Spirit of Albion, Philpott 12 Spray, Street 18 Stargrove, Dixon 8 Still Point, Hammer 9 Stones Off Holland, Philpott 12 Submission, Levine, S. 10 Suddenly I Burst Into Another: The Life of Henry Tanner, Saks 14 **Summer Windows Time** Exposure, Lyman 11

Take the 5:10 to Dreamland, Conner 7 Ten Second Film, Conner 7 Tenent, Barnett 2 Tent, Street 18 Thatch of Night, The, Brakhage 4

Valse Triste, Conner 7
Visions in Meditation 1,
Brakhage 4
Vivian, Conner 7
Vocation, Tartaglia 18

West, Street 18
White Heart, Barnett 2
White Rose, The, Conner 7
Winterwheat, Street 18
Woolf, Sandman 15

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title index: videotapes

This index lists all videotapes for sale that are described in this supplement. For a complete index to the Canyon Cinema inventory, please see "Complete Video Index."

Angels, Cummins 24

Baby in a Rage, Hudina 27 Beyond Kabuki, Findley 25 Black Heat, Hudina 27 Body Politic, Bromberg 24 Busdriver's Tale, The, Baillie 23

Circle the Earth, Dancing with Life on the Line, Halprin 26

Damned If You Don't, Friedrich 25 Dance for Your Life, Halprin 26 Deconstruction Sight, Angerame 23 Don From Lakewood, Saks 30

imation

11mat101

t1011

entary

Elliot and the Old Soul, Goldman 26 Enthusiasm, Ball 23

Flora Faddy Furry Dance Day, The, Philpott 30 Fractious Array, Street 32 Fraulein Angst, Sandman 31

Idea, The, Knowland 28 Ikarus, Hudina 26 Imitation of Life, Sanborn 31

January Journal, Street 32

Kapital, Sanborn 31

Lexington-4486, Saks 30 Lilting Towards Chaos, Street 32

Man with a Movie Camera (blonde: he appears to be young), Sanborn 31 Messiah in the Shadow of Death, The, Philpott 29 Mission Stop, The, Street 32

Nigeria, Hudina 27 Notes After Long Silence, Levine, S. 28 On the Corner, Hudina 27

P-38 Pilot, The, Baillie 23 Preview, Levine, S. 28 public appearance and a statement, A, Sanborn 31

Quixote, Baillie 23

Remembrance, Tartaglia 32 Ritual of Life/Death, A, Halprin 26 Rummage, Nigrin 28

Scratch, Street 32
Sink or Swim, Friedrich 26
Smoky's Jounal,
Cummins 25
"Something is seen, but
one doesn't know
what", Sanborn 31
Spirit of Albion, Philpott 29
Spray, Street 32
Still Point, Hammer 26
Stones Off Holland,
Philpott 30

Ties That Bind, The, Friedrich 25

Vigo & Broadway, Cummins 25 Vocation, Tartaglia 32 Voyager, Cummins 24

Where's Utopia?, Rosenblum 30 Winterwheat, Street 32 Woolf, Sandman 32

You Talk I Buy, Saks 30

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Goldman, Martin Gottheim, Larry

Halprin, Anna Hammer, Barbara Hoolboom, Mike Hudina, Chuck

Kless, Larry Knowland, Bill

Levine, Saul Lewis, Brady Lowder, Rose Lyman, Richard

Maliga, Sandy Mueller, Matthias

Nigrin, Albert Gabriel

Philpott, Richard Plays, Dana Price, Luther

Rhoads, Tom Rosenblum, Art Roth, Philip B. Saks, Eric Sanborn, Keith Sandman, Virginia Sherman, David Siegel, David Simpson, David E. Snow, Michael Sommer, Ines Street, Mark Stubblefield, Laura Szirtes, Andras

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complete film index

This index lists all the films currently rented by Canyon Cinema. Please note that price and availability are subject to change.

The following codes are used to indicate in which volume the film descriptions may be found, followed by the page number:

Cat 6 Catalog 6 88F 1988 Catalog Supplement, film section

89F 1989 Catalog Supplement, film section

OF Current (1990)
Catalog Supplement,
film section

A Brennen Soll Columbusn's Medina, Levine, S.: Cat 6, 153

A Toute Betise, Jones: Cat 6, 128

Abandoned Children, The (Los Ninos Abandonados), Lyon: Cat 6, 161 Absence, Brakhage: Cat 6, 31 Acquired Taste, An, Arlyck: Cat 6, 10

Across the Border, Plays: Cat 6, 196

Across the Street, Kirby: Cat 6, 136

Act of Seeing with One's
Own Eyes, The, Brakhage:
Cat 6 28

Adagio, Jordan: Cat 6, 133 Adam's Birth, Freude: Cat 6, 85 Adebar, Kubelka: Cat 6, 142

Adieu Beausejour, Singer: Cat 6, 216

Adios America, Cohen: Cat 6, 52

Adirondack Holiday, Lipton: Cat 6, 156

Adobe Noise, Sherman: 90F, 15
Adoration of Suzy, The,
Gutman: Cat 6, 100

Adventures of Jimmy, Broughton: Cat 6, 42 Aeroplane, Barbieri: Cat 6, 13

Aeroplane, Barbieri: Cat 6, 13 After Becoming Before, McGowan, M.: Cat 6, 165 Aftermath, Brakhage: Cat 6, 34

Aftermath, Brakhage: Cat 6, 3-Age of Consent, The, Vigil: Cat 6, 235

Aged in Wood, Jacoby: Cat 6, 124 Agee, James Agee Film Project: Cat 6, 126

Ahead in Paris, Pearson: Cat 6, 190

Ai (Love), limura: Cat 6, 120 A.I.D.S.C.R.E.A.M., Tartaglia: 88F, 11

Airborne, Zdravic: Cat 6, 252 Airplane Glue, I Love You, Lester: Cat 6, 151

Airs, Brakhage: Cat 6, 31 Akbar, Myers: Cat 6, 176 Akran, Myers: Cat 6, 176

Al Neil: A Portrait, Rimmer: Cat 6, 202

Alaska, Dore O.: Cat 6, 70 Alaya, Dorsky: Cat 6, 71 Albino, Darbonne: Cat 6, 60 Albuquerque Diary, Varela:

Cat 6, 232 **Aleph,** Fulton: Cat 6, 87 **Algorithm, An,** Gordon:

Cat 6, 94

Alice Wonders, Wiedemann:

Cat 6, 245

All Major Credit Cards,

Burckhardt: Cat 6, 46

All My Life, Baillie: Cat 6, 12 Allison, Myers: Cat 6, 176 Alone, Dwoskin: Cat 6, 73 Alone and the Sea, Malone:

Cat 6, 163 Along the Way, Wallin:

Cat 6, 236
Alternations of Perspection,

Gerstein: Cat 6, 90

Always for Pleasure, Blank: Cat 6, 22

Amarillo, Fisher: Cat 6, 81
AmbiValence, Gerstein:
Cat 6, 90

America Is Waiting, Conner: 90F, 6

American Can Camera, Darbonne: Cat 6, 60

American Dream, An, Klein: Cat 6, 137

America's in Real Trouble, Palazzolo: Cat 6, 187

America's Wonderful, Giorgio: Cat 6, 90

Amerika, Razutis: Cat 6, 200 Amorosa, Beauvais: 88F, 1 Anabolite See, Petrochuk:

Cat 6, 193

Analogies, Rose: Cat 6, 203

Analytical Studies I: The
Film Frame, Sharits, P.:

Cat 6, 213

Analytical Studies II: UnFrame-Lines, Sharits, P.:
Cat 6, 213

Analytical Studies III: Color Frame Passages, Sharits, P.: Cat 6, 213

Analytical Studies IV: Blank Color Frames, Sharits, P.: Cat 6, 213

Anastomosis, Zdravic: Cat 6, 251

Anatomy of a Bombing, deGrasse: Cat 6, 64

Ancestors, Jordan: Cat 6, 132

"...and having writ", Holmes:
Cat 6, 116

Anderson/Loosely, Palazzolo: Cat 6, 189

Androgyny in Three Easy Steps, Carolfi: Cat 6, 48

Andros Diode, Petrochuk: Cat 6, 194

Andy Warhol, Wellington: Cat 6, 241

Andy Warhol's Unfinished Symphony, Babeth: Cat 6, 11 Anemone, Dvorak: Cat 6, 72

Angel Blue Sweet Wings, Strand: Cat 6, 220

Angels', Brakhage: Cat 6, 28 Angry God, The, deGrasse: Cat 6, 64

Angry God, The (Trailer), deGrasse: Cat 6, 64 Angular Momentum. Brand:

Angular Momentum, Brand: Cat 6, 37

Animal, The, Ungerer: Cat 6, 229

Animals of Eden and After, The, Brakhage: Cat 6, 28 Animals Running, Severson:

Cat 6, 210
Animus, Schwartz: Cat 6, 209
Ann, A Portrait, Beeson:

Cat 6, 18

Anna Spilt the Oil, Allen:

Cat 6, 1
Annabelle's Butterfly

Dance, Bates: Cat 6, 15 Anselmo, Strand: Cat 6, 220 Anselmo and the Women, Strand: Cat 6, 223

Answering Furrow, The, Keller: Cat 6, 134

Anthem, Osborn: Cat 6, 186
Anthology of Boats, Padula:
Cat 6, 187

Anticipation of the Night, Brakhage: Cat 6, 25

Any Given World, Demetrios: Cat 6, 65

Anywhere Is Paradise, Varela: Cat 6, 233

Aporia Series 1-5, Doberman: Cat 6, 69

Apparent Motion, Sharits, P.: Cat 6, 212 Apparition, The, Jordan:

Cat 6, 132 Apple Summer, Fisher:

Cat 6, 80

Apres Le Soiree, Kortz:
Cat 6, 139

April 1977, Varela: Cat 6, 232 Apropo of San Francisco, Levine, C.: Cat 6, 152

Aquarien, Brakhage: Cat 6, 30
Aqueerius, Kuchar: Cat 6, 146
Arabic Numeral Series 1-19,

Brakhage: Cat 6, 34

Architecture of Desire, An,
Davis: 90F. 7

Arctic Desire, Wood: Cat 6, 249
Arequipa, Hammer: Cat 6, 106
Ariel, Dorsky: Cat 6, 71
Ark, Henry: Cat 6, 111

Arnulf Rainer, Kubelka: Cat 6, 143

Around the World in Thirty Years, Burckhardt: Cat 6, 46 Arrested, Levine, S.: Cat 6, 153 Arrow Creek, Plays: Cat 6, 195 Art Institutionalized (SFAI 1980), Angerame: Cat 6, 6

1980), Angerame: Cat 6, 6
Art of Survival, The, Block:
Cat 6, 24

Art of Worldly Wisdom, Elder: Cat 6.75

Artificial Paradise, Strand: Cat 6, 222

Artist Speaks, Padula: Cat 6, 187

As Seen on TV, Rimmer: 89F, 16

As the Sun Goes Down, A Hole Appears in the Sky, Gerstein: Cat 6, 89

As the Wheel Turns, Wallin: Cat 6, 235 Asbury, Kortz: Cat 6, 139

Ascension of the Demonoids, Kuchar: Cat 6, 146

Asiam, Merritt: Cat 6, 169
Associations, Stubblefield: 90F, 18

@, Brakhage: Cat 6, 32

At Ease in the Bobosphere, Jones: Cat 6, 128

At Maxwell Street, Palazzolo: Cat 6, 189

At Rest, Varela: 89F, 18
AtmosFear, Dewitt: Cat 6, 67
Atomic Gardening, Razutis:
Cat 6, 200

Auction Film, The, Irwin: Cat 6, 121

Aurelia (Or Echo in Her Eyes, Part 3), Nigrin: Cat 6, 182 Autobioimagery 2, Darbonne: Cat 6, 60 Autumnal, Dobson: Cat 6, 70 Available Space, Hammer: Cat 6, 106 Axiomatic Granularity. Sharits, P.: Cat 6, 213 Az Iz, Bromberg: Cat 6, 40 B.F.D., Garfield: Cat 6, 88 Babies, Savage: Cat 6, 207 Babobilicons, Krummins: Cat 6, 141 Babuba, Ross: Cat 6, 204 Baby in a Rage, Hudina: Cat 6, 119 Babylon Series, Brakhage: 90F, 4 Babylon Series #2, Brakhage: 90F, 4 Back Alley Asian-American Love Story, A, Caldararo: 90F, 5 Back to Nature, Kuchar: Cat 6, 145 Bad Burns, Sharits, P.: Cat 6, 214 Badwater Next Right, White, J.: Cat 6, 244 Bal-Anat, Carney: Cat 6, 48 Balcones One, Ringo: Cat 6, 202 Balloon Sequence, Dixon: 90F, 8 Banana Olympics, Klocksiem: Cat 6, 137 Band From Earth, Caldararo: 90F. 4 Bang, Breer, R.: Cat 6, 39 Banjo Pie, Forney: Cat 6, 83 Barbara, a Fable, Giritlian: Cat 6, 91 Barn Rushes, Gottheim: Cat 6, 95 Bartholemew, Bechard: 89F, 3 Baseball/TV, Sherman: Cat 6, 215 Basic Training, Walsh: Cat 6, 237 Batter's Box, The, Osborn: Cat 6, 186 Be-In, Abrams: Cat 6, 1 Be-In, Sears: Cat 6, 209 Beach Events, Hancox: 89F, 8 Beachwalk, Walsh: Cat 6, 237 Beat It, Sher: Cat 6, 214 Becky's Eye, Varela: Cat 6, 232 Become an Artist, Farley:

Audience, Hammer: Cat 6, 107

Bed, The, Broughton: Cat 6, 42 Bedroom, The, Cohen: Cat 6, 51 Before, After, Barbieri: Cat 6, 13 Before Need, Nelson, G.: Cat 6, 179 Beginning, Szirtes: Cat 6, 224 Beginning, The, Evans: 89F, 6 Behemoth, Singer: Cat 6, 216 Behindert (Hindered), Dwoskin: Cat 6, 74 Being, Farley: Cat 6, 78 Bell Rang to an Empty Sky, The, Farley: Cat 6, 78 Below the Fruited Plain, Lipton: Cat 6, 155 Benedict Arnold, Gutman: Cat 6, 100 Bent Light, Varela: Cat 6, 232 Bent Time, Hammer: Cat 6, 107 Berkeley 12 to 1, Deitch: Cat 6, 65 Berlin Graffiti, Babeth: Cat 6, 11 Bessie Smith, Levine, C.: Cat 6, 152 Better, Quinn: Cat 6, 196 Between Glances, Wood: Cat 6, 249 Beyond Kabuki, Findley: 90F, 8 Bicycle, Hudina: Cat 6, 118 Big Brother, Avery: 89F, 1 Big Party, A, Szirtes: Cat 6, 224 Big Quiz, The, (The Maltese Dingus?), Cutaia: Cat 6, 59 Big Red Auk, The, Irwin: Cat 6, 122 Big Stick/An Old Reel. The. Levine, S.: Cat 6, 152 Big Story, Fonoroff: Cat 6, 82 Big Sur: The Ladies, Jordan: Cat 6, 131 "Bill And Ruby", Myers: 6, 176 Billabong, Hindle: Cat 6, 114 Bird, Brakhage: Cat 6, 31 Bird, Szirtes: Cat 6, 224 Birds Past, Siegel, D.: 90F, 15 Birth of Aphrodite, The, Auslender: Cat 6, 10 Birth of Seth Andrew Kinmont, The, Wiley, D.: Cat 6, 248 Bits and Pieces, Dixon: Cat 6, 68 Black and White in South Africa, Bridgers/Musiek:

Cat 6, 40

Black Heat, Hudina: Cat 6, 119

Black Jackets and Chop-

pers, Carney: Cat 6, 48

Black Power, We're Goin' Survive America, Henny: Cat 6, 110 Blacks and Whites, Days and Nights, Vanderbeek: Cat 6, 230 Bladderwort Document, The, Lipzin: Cat 6, 158 Blazes, Breer, R.: Cat 6, 38 Bleu Shut, Nelson, R.: Cat 6, 180 Blind Love, Gearey: 88F, 6 Blips, Kuchar: Cat 6, 145 Block Print, Griffin: Cat 6, 99 Blonde Barbarei, Dore O.: Cat 6,70 Blonde Piano, White, D.: Cat 6, 243 Blood, Krasilovsky: Cat 6, 140 Blood Test, Rosenblatt: 89F, 20 Blood's Tone, Brakhage: 6, 27 Blow Glass, Cohen: Cat 6, 51 Blowing, Wellington: Cat 6, 241 Blue Christmas, White, D.: 90F, 19 Blue Moses, Brakhage: Cat 6, 26 Blue Movie, Fisher: Cat 6, 81 Blue Movie, Rimmer: Cat 6, 201 Blues Accordin' to Lightnin' Hopkins, The, Blank: Cat 6, 21 Bluewhite, Brakhage: Cat 6, 27 Boat, Street: 90F, 18 Body Politic, Bromberg: 88F, 5 Body Ritual, Dvorak: Cat 6, 72 Boerdery, De Bruyn: Cat 6, 62 Boggy Depot, McDowell: Cat 6, 164 Bolex, Gutman: Cat 6, 100 Bomen, Hoolboom: 89F, 11 Boobs A Lot, Ellis, L.: Cat 6, 75 Book of Dead, Faccinto: Cat 6, 78 Book of the Rose and the Lily, The (Sefer Ha Soshonah), Henry: Cat 6, 111 **Bopping the Great Wall of** China Blue, Levine, S.: Cat 6, 153 Border Crossing, Version One, Varela: 89F, 18 Border Crossing, Version Two, Varela: 89F, 18

Born to Film, Lyon: Cat 6, 162

Boston Fire, Hutton: Cat 6, 120

Both at Once, Carnot: 90F, 5

Both, Child: 90F, 6

Bowl, Theatre, Garden, Marble Game, Pitt: Cat 6, 195 Box-Man, Chao: Cat 6, 49 Boys/Life, Roth: 90F, 14 Brainwashing, Nigrin: Cat 6, 184 Brancusi's Sculpture Ensemble at Tirqu Jiu, Sharits, P.: Cat 6, 214 Brand, Hoolboom: 90F, 9 Breakdown, Singer: Cat 6, 216 Breakfast, Snow: Cat 6, 217 Breaking, Haynes: Cat 6, 109 Breaking With Old Ideas, Single Spark Films: Cat 6, 217 Breath, Zdravic: Cat 6, 250 Breathdeath, Vanderbeek: Cat 6, 231 Breathing, Breer, R.: Cat 6, 38 Bride Stripped Bare, The, Palazzolo: Cat 6, 187 Bridges Go Round, Clarke: Cat 6, 51 Brig, The, Mekas, J.: Cat 6, 167 Bright, Perkins: Cat 6, 192 Brummer's, Bienstock: Cat 6, 21 Brute Charm, Breer, E.: 89F, 19 Buffalofilm, Lipzin: Cat 6, 157 Buneata, Taylor: Cat 6, 255 Burden of Dreams, Blank: Cat Burial Path, Brakhage: Cat 6, 31 Burning Text, The, Nigrin: 89F, 14 Burnt Offering, Gerstein: Cat 6, 89 Bushes of the Rhineland, Ross: Cat 6, 204 Bust, The, Halprin: Cat 6, 103 But No One, Friedrich: Cat 6, 86 But What Do We Do?, Henny: Cat 6, 110 Butterfly Boy, Darbonne: Cat 6, 60 By the Lake, Irwin: Cat 6, 123 By the Lake, Strand: Cat 6, 223 By the Sea, Merritt: Cat 6, 169 C.C. Beam Goes for a Walk, Kirby: Cat 6, 135 Cabbage, Wiley, D.: Cat 6, 247 Cable Car Melody, Wright: Cat 6, 250 Cactus Diaries 3 & 4, Varela: Cat 6, 232

Cage, The, Peterson: Cat 6, 192

Cage of Promise, Telley: Cat 6,

California Street Steps, Savage-Lee: Cat 6, 207 (1

(a

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C3 C3

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Ca

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Ĉ

Ca

Ce

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Ce

Ch

Cat 6, 80

Caligari's Cure, Palazzolo: Cat 6, 189 Camera/Cage, Sherman: Cat 6, 215 Campaign, Palazzolo: Cat 6, 187 Can Anybody Hear the Birds, Kish: Cat 6, 136 Canadian Pacific, Rimmer: Cat 6, 202 Carabosse, Jordan: Cat 6, 133 Carbon Arc, Zdravic: Cat 6, 250 Carol, Emshwiller: Cat 6, 76 Carrousel, Jordan and Cornell: Cat 6, 134 Cartoon Le Mousse, Strand: Cat 6, 222 Cassandra, Avery: 90F, 2 Cassis, Mekas, J.: Cat 6, 167 Castro Street, Baillie: Cat 6, 11 Caswallon Trilogy, Brakhage: Cat 6, 35 Catch, Grenier: Cat 6, 97 Catfilm for Katy and Cynnie, Lawder: Cat 6, 148 Cathexis, Beveridge: 90F, 3 Cattle Mutilations, Kuchar: Cat 6, 146 Cat's Cradle Harp Wind Lock Heart, Levine, S.: Cat 6, Cayuga Run, De Hirsch: Cat 6, 65 Cels, Pitt: Cat 6, 195 Centers of Influence, Arlyck: Cat 6, 10 Centre, Brakhage: Cat 6, 31 Centuries of June, Brakhage and Cornell: Cat 6, 36 Cerebral Accident, Derry: Cat 6,66 Ceremony and Celebration, Jones: Cat 6, 128 Cerveza Bud, Burckhardt: Cat 6, 46 Cetology, White, J.: Cat 6, 244 Cha-Hit Frames, De Bruyn: Cat 6, 63 Chambers of the Fire Dream, Rose: Cat 6, 203 Channels, Savage-Lee: Cat 6, 207 Charlatan, Levine, S.:

Cat 6, 153

Cat 6, 140

Cat 6, 140

Charlie Dozes Off & the Dog

Charlie's Dream, Krasilovsky:

Chet's Garage, Gearey: 88F, 6

Chess, Sherman: Cat 6, 216

Bothers Him, Krasilovsky:

tre, Garden

Game, Pit

hao: Cat 6.49

oth; 90F, 14

g, Ngric

Sculpture

at Tirgu Ju

Cat 6, 214

oom: 90F, 9

Singer: Cat 6,28

now: Cat 6.217

vnes: Cat 6. 19

th Old Idea,

rk Films: Cat 6.2

ic: Cat 6, 280

Vanderbeek

eer. R: Cal 6.31

d Bare, The,

Cat 6, 187

ound, Clarke:

as, J: Cat 6, 167

: Cat 6, 192

enstock: Cat 6,2

Breer, E: 89F, 19

pzin: Cat 6, 157

r: Cat 6, 255

ams, Blank Ca

rakhage:

The, Nigrit

Gerstein:

Rhineland,

in: Cat 6, 103

ednich: Cat 6, 86

e Do?, Hanny

Darbonne:

in: Cat 6, 123

and: Cat 6, 225

itt: Cat 6, 169

for a Walk

5 D.: Cat 6, 247

ly, Wight

& 4, Varea

on: Cat 6, 192

Telley, Cat 6

16,207

04

Chicken Real, Blank: Cat 6, 22 Chickenstew, Fisher: Cat 6, 81 Children of Light, Dixon: 90F, 8 Children of Synanon, Lester: Cat 6, 151 Children of the Golden West, Lipton: Cat 6, 156 Children's Party, Jordan and Cornell: Cat 6, 134 China Dog, Shepard: Cat 6, 214 Chinamoon, Linkevitch: Cat 6, 155 Chinese Firedrill, Hindle: Cat 6, 114 Chinese Typewriter, The, Barnett: Cat 6, 13 Choice Chance Woman Dance. Emshwiller: Cat 6, 76 Choo Choo, Haynes: Cat 6, 109 Christ of the Rooftops, The, deGrasse: Cat 6, 64 Chronicles of the Dead, deGrasse: Cat 6, 65 Chrysalis, Emshwiller: Cat 6, 77 Chuck's Will's Widow, Brand: Cat 6, 37 Chulas Fronteras, Blank: Cat 6, 22 Church, Forney: Cat 6, 83 Ciao Bella, Bromberg: Cat 6, 40 Cielo Drive/Waste Motion/ Gaze/A Brief History of Japan 1939-1945/Cutting Room Newsreel, Dixon: Cat 6, 68 Cigarette Blues, Blank: 88F, 2 Cinderella, Beckman: Cat 6, 17 Cinderella Sneeze, Garfield: Cat 6, 88 Cine Insurgente, Jones: Cat 6, 128 Cipher, Sharits, G.: Cat 6, 210 Circle, The, Barrish: Cat 6, 13 Circles of Confusion, Brand: Cat 6, 37 Circus Girls, Gutman: Cat 6, 100 Circus Riders, Haslanger: Cat 6, 109 Circus Sketches, Varela: Cat 6, 232 Cities of Eden, The, Razutis: Cat 6, 200 Citizen, Farley: Cat 6, 79 City City, Day Night, Alvarez: City Edition, Berliner: Cat 6, 18 City Pasture, Burckhardt: Cat 6, 46 City Streaming, Brakhage:

90F, 4

City Trip, A, Pitt: Cat 6, 195 City View, Bass: Cat 6, 15 Clancy, Brakhage: Cat 6, 30 Claude, McLaughlin, Dan: Cat 6, 166 Clean Slate, A, Osborn: Cat 6, 186 Clinic of Stumble, Peterson: Cat 6, 192 Closer Outside, Grenier: Cat 6, 98 Close-Up, Bass: Cat 6, 15 Clothed in Muscle—a Dance of the Body, Gutman: Cat 6, Club, The, Griffin: Cat 6, 98 Coalfields, Brand: Cat 6, 37 Cockfighting, Barrish: Cat 6, 13 Cold Cows, Miller: Cat 6, 172 College, Hoolboom: 90F, 9 Colliding, Lewis: 89F, 14 Color Cry, Lye: Cat 6, 160 Color Me Shameless, Kuchar: Cat 6, 143 Color Quandry, Danielson: Cat 6, 59 Color Sound Frames, Sharits, P.: Cat 6, 212 Colored Rain, Varela: Cat 6, 232 Colored Relations, Spinello: Cat 6, 219 Colorfilm, Lawder: Cat 6, 149 Colour Flight, Lye: Cat 6, 160 Columbarium, Kessler: Cat 6, 135 Coming Up For Air, Strand: Cat 6, 222 Commiseration Moon, Krasilovsky: Cat 6, 140 Common Loss, Haynes: Cat 6, 110 Common Obsessions, Ziebel: Cat 6, 253 Computer Art Series, Vanderbeek: Cat 6, 231 Condemnation, Deal: 90F Confession, Brakhage: Cat 6, 35 Confessions, McDowell: Cat 6, 164 Connie Joy, Sears: Cat 6, 209 Conquest Piece, Merritt: Cat 6, 168 Conspiracy and the Dybbuk, The, Brick: Cat 6, 39 Construction Job, Lawder: Cat 6, 148 Continental Breakfast, Mueller: 90F, 11 Continuity in Aggregates for Sight and Dreams, Gerstein: Cat 6, 90

Continuum, Angerame: Cat 6, 8 Cool Hands, Warm Heart, Friedrich: Cat 6, 85 Cool Runnings, Wallin: Cat 6, 236 Cooperation of Parts, Eisenberg: 89F, 5 Cop, The, deGrasse: Cat 6, 63 Copacabana Beach, Ostrovsky: 89F, 20 Cornell, 1965, Jordan: Cat 6, 132 Cornucopia, Lipton: Cat 6, 155 Coronation, Myers: Cat 6, 174 Corridor, Lawder: Cat 6, 148 Corruption of the Damned, Kuchar: Cat 6, 143 Cosas De Mi Vida, Strand: Cat 6, 221 Cosmic Comics, Verstappen: Cat 6, 234 Cotillion, Jordan and Cornell: Cat 6, 134 Covert Action, Child: Cat 6, 50 Cows, Krasilovsky: Cat 6, 140 Cranefly, Mclaughlin, David: Cat 6, 166 Creation, Brakhage: Cat 6, 32 Criminal Language, Buchbinder: Cat 6, 44 Crocus, Pitt: Cat 6, 194 Cross Road, Avery: 89F, 2 Crossroads, Conner: 90F, 6 Crow Film/Part Two, Plays: 89F.14 Crucifiction Trinity, deGrasse: Cat 6, 65 Cube, The, Varela: Cat 6, 233 Cubist in Mexico, The, Barnett: 90F. 2 Cumulus Nimbus, Giritlian: Cat 6, 91 Cup and the Lip, The, Sonbert: Cat 6, 218 Curious Phenomena, Vanderbeek: Cat 6, 231 Current, Epp: 89F, 5 Cut, Turkle: Cat 6, 227 Cut-Out Animation, Jordan: Cat 6, 132 Da, Myers: Cat 6, 176

Dam, English: 88F, 11
Dam Job, The, Stookey:
Cat 6, 220
Damage, Dixon: 90F, 7
Damned If You Don't,
Friedrich: Cat 6, 86
Dana Can Deal, Dixon:
Cat 6, 67
Dance, The, Rimmer: Cat 6, 201

Dance of the Loony Spoons, Vanderbeek: Cat 6, 231 Dancer for the Coronation, Avery: 89F, 2 Dances, Wiedemann: Cat 6, 245 Dangling Participle, Lawder: Cat 6, 148 Dante Quartet, The, Brakhage: Cat 6, 36 Dante's Dream, Simpson: 90F, 16 Dark Clouds Over the Lake, Lone Bird Flies North, Through the Rain, Fergus: Cat 6, 80 Das Ballett, Finne: 89F, 6 Das Seminar, Nekes: Cat 6, 177 Daughters of Chaos, Keller: Cat 6, 134 Dawn, Szirtes: Cat 6, 224 Day Then Night, Moore: Cat 6, 172 Daybreak and Whiteye, Brakhage: Cat 6, 25 Daylight Test Section, Child: Cat 6, 50 Dead, The, Brakhage: Cat 6, 26 Dead End Street?, Henry: Cat 6, 110 Dead Money, Irwin: Cat 6, 123 Deaf/Punk, Gaikowski: Cat 6, 87 Dear Little Lightbird, Auslender: Cat 6, 11 Death of Alex Litsky, The, deGrasse: Cat 6, 63 Deathstyles, Myers: Cat 6, 176 Debt Begins at Twenty, Beroes: Cat 6, 19 Deciduous, Kirby: Cat 6, 136 Declarative Mode II, Sharits, P.: Cat 6, 214 Decodings, Wallin: Cat 6, 237; 88F, 12 Deconstruction Sight, Angerame: 90F, 1 Deep Water, McLaughlin, David: Cat 6, 167 Deepwesturn, Nelson, R.: Cat 6, 180 Definitions of a Circular Nature, McGowan, M.: Cat 6, 166 Del Mero Corazon, Blank: Cat 6, 22 Delaware Park, Angerame: Cat 6, 5

Department of the Interior, Fonoroff: Cat 6, 82 Departure, Levine, S.: Cat 6, 153 Desert, Brakhage: Cat 6, 31 Designs in Glass, Bass: Cat 6, 15 Desistfilm, Brakhage: Cat 6, 24 Deus Ex, Brakhage: Cat 6, 28 Deutschland Spiegel, Couzin: Cat 6, 57 Devil's Cleavage, Kuchar: Cat 6, 145 **Devotions**, Broughton and Singer: Cat 6, 44 Diagram Film, Glabicki: Cat 6, 92 Diaries, The, Dixon: Cat 6, 68 Diaries No. 1-No. 8, Szirtes: Cat 6, 224 Diarrhea of a Country Priest, Carolfi: Cat 6, 48 diary of an autistic child/ part one/mrs. and jack sprat's hidden wisdom, Cariati: Cat 6, 48 diary of an autistic child/ part two/ragged edges of the hollow, Cariati: Cat 6, 48 diary of an autistic child/ part three/hard core holy family, Cariati: Cat 6, 48 Die, Schofill: Cat 6, 208 Diploteratology, Land: Cat 6, 147 Dirt, Connor: Cat 6, 57 Dirty, Dwoskin: Cat 6, 73 Discount House, Wong: Cat 6, 248 Displaced Person, Eisenberg: 89F, 19 Distance, Dixon: Cat 6, 68 Divided Loyalties, Sonbert: 88F, 11 Divine Miracle, Krummins: Cat 6, 141 Dizzy Gillespie, Blank: Cat 6, 21 Dobbs, Osborn: Cat 6, 186 Doctor Petronius, Seducer

of Women, deGrasse:

Document Unearthed in the

Northeast Territory,

Dog Star Man, Prelude and

Doggie Diner and the Return

of Doggie Diner, Lipton:

Dogs of the Forest, Lipton:

Parts 1-4, Brakhage:

Walsh: Cat 6, 237

Cat 6, 26, 27

Cat 6, 156

Cat 6, 156

Cat 6, 64

Cat 6, 31 Dream Age, Hammer: Cat 6, 106 Dream City, Siegel: 88F, 11 Dream 733, Glabicki: Cat 6, 92 Dream Sphinx, Jacoby: Cat 6, 124 Dreaming, Vanderbeek: Cat 6, 232 Dreamlife, Michalak: Cat 6, 171 Dreamwood, Broughton: Cat 6, 43 Drinking From the Stream, Maliga: 90F, 11 Dry Wood, Blank: Cat 6, 22 Dub Film, Wendt: Cat 6, 242 Dunes of Truro, The, Lipton: Cat 6, 155 Duo Concertantes, Jordan: Cat 6, 129 Duos-Combinations for a Portrait, Kish: Cat 6, 136 Duplicity, Brakhage: Cat 6, 31 Duplicity II, Brakhage: Cat 6, 32 Duplicity III, Brakhage: Cat 6, 33 Dyketactics, Hammer: Cat 6, 103 Dyn Amo, Dwoskin: Cat 6, 74 Early Clue to the New Direction, An, Meyer: Cat 6, 169 Earthspirit House, Finne: 89F, 7 Easy Rider, Safran: Cat 6, 205 Easyout, O'Neill: Cat 6, 185 Eaux D'Artifice, Anger: Cat 6, 4 Ecce Homo, Tartaglia: 89F, 18 Echo in Her Eyes: Parts 1 & 2, Nigrin: Cat 6, 182

Doll House, Hammer: Cat 6, 107

Domicile, Doberman: Cat 6, 68

Dominion, Brakhage: Cat 6, 30

Don't Come in Me, Barbieri:

Dom, Zdravic: Cat 6, 251

Domain of the Moment, The,

Brakhage: Cat 6, 31

Don't Means Do, Plays:

Door, Brakhage: Cat 6, 29

Doorway, Gottheim: Cat 6, 95

Double Strength, Hammer:

Doubt, Rosenblatt: 89F, 20

Cameron: Cat 6, 47

Dream, The, Brakhage:

Down Wind, O'Neill: Cat 6, 185

Dracula and the Babysitter,

Dot 2 Dot/Tete A Tete, Nigrin:

Cat 6, 13

Cat 6, 196

Cat 6, 182

Cat 6, 104

Eclipse of the Sun Virgin, Kuchar: Cat 6, 144 Eclipse: Still Life No. 3, Rayher: Cat 6, 198 Eclipsed: Still Life No. 4, Rayher: Cat 6, 198 Edge Forces, Wong: Cat 6, 249 Edwin, Sherman: Cat 6, 215 EF, Merritt: Cat 6, 168 Egg, Hudina: Cat 6, 119 Egg Tide, Forney: Cat 6, 83 Eggs, Hammer: Cat 6, 104 Eggs and Elevators, Giritlian: Cat 6, 91 Eggtimer, White, N.: Cat 6, 245 Egyptian Series, Brakhage: Cat 6, 35 "8", White, D.: Cat 6, 243 1857 (Fool's Gold), Elder: Cat 6, 75 81 Bacon, Giritlian: Cat 6, 91 Ektachrome Moon, Varela: Cat 6, 233 El Dia Tarasco, Haack: Cat 6, 103 El Kinko, Quinn: Cat 6, 196 El Otro Lado (The Other Side), Lyon: Cat 6, 161 El Train Film, Angerame: Cat 6. 5 Elasticity, Strand: Cat 6, 221 Electric Valley, The, James Agee Film Project: Cat 6, 126 Element, Greenfield: Cat 6, 96 Elements, The, Wiese: Cat 6, 247 Eleven Different Horses, Lawder: Cat 6, 148 Elm Street, White, D.: Cat 6, 243 Emanent Domain, Mahler: Cat 6, 162 Embracable You, Merritt: Cat 6, 168 Emerging Figure, Varela: Cat 6, 232 Encyclopedia of the Blessed, Kuchar: Cat 6, 144 End, Cameron: Cat 6, 47 End of the Art World, Krasilovsky: Cat 6, 139 End Over End, Steiner: 89F, 18 Endangered, Hammer: 89F, 7 Enjoy Yourself—It's Later Than You Think, Palazzolo: Cat 6, 188 Enthusiasm, Ball: Cat 6, 12 Environment, Wong: Cat 6, 248 Ephesus, Padula: Cat 6, 186 **Epileptic Seizure**

Comparison, Sharits, P.:

Cat 6, 213

Demise of Dr. Petronius,

Demonstration, Angerame:

Demonstration Movie I,

Cat 6. 5

Finne: 89F, 6

The, deGrasse: Cat 6, 65

Epiloque, Mueller: 90F, 11 Epilogue to Oobieland, Ungerer: Cat 6, 229 Episodic Generation, Sharits, P.: Cat 6, 213 Erogeny, Broughton: Cat 6, 43 Erotic Signal, The, Gutman: Cat 6, 100 Ethna's Suite, So Long, Weisman: Cat 6, 240 Etudes, Szirtes: Cat 6, 224 Euclidean Illusions, Vanderbeek: Cat 6, 232 Eureka, Gehr: 88F, 6 Eureka, Rayher: Cat 6, 198 Eva, Bridgers/Musiek: Cat 6, 40 Evel and the Snake, Wendt: Cat 6, 242 Evening of False Starts, An, Irwin: Cat 6, 121 **Evening with Chris** Jangaard, An, Dixon: 90F, 8 Evening's Young, The, Ralph Records: Cat 6, 197 Everybody Needs Somebody, Giorgio: Cat 6, 91 Everywhere at Once, Berliner: Cat 6, 18 Evil Eye, Bridgers/Musiek: Cat 6, 40 **Evil Is Live Spelled** Backwards, McLaughlin, Dan: Cat 6, 166 Evolution of the Red Star, Beckett: Cat 6, 17 Excerpt From "Lawless", Tartaglia: Cat 6, 224 Excess, Black Noise, and Fast Moving Pictures, Turkle: Cat 6, 227 Exchanges, Gordon: Cat 6, 94 **Exclaim Her Limitless** Wisdom, Ross: Cat 6, 205 Exile. Krasilovsky: Cat 6, 141 Exiles, Razutis: Cat 6, 200 Exploded Views, Petrochuk: Cat 6, 193 Exploratorium, Varela: Cat 6, 233 Exsemabfi: Festa No. 1, Parent: Cat 6, 190 Extraordinary Powers, Wiese: Cat 6, 247 Eyes, Brakhage: Cat 6, 28 Eyetoon, Abrams: Cat 6, 1 Face, Lester: Cat 6, 151

Face Dance, Dvorak: Cat 6, 72

Died _____), Kortz: Cat 6, 139

Face Diary (Born 1976-

Sun Virgin,

Life No. 3,

Life No. 4

Wong: Cat 6, 29

n: Cat 6, 215

6, 168

at 6, 119

ey: Cat 6, 83

Cat 6, 104

rators, Girilar

e, N.: Cat 6, 26

s, Brakhage

Cat 6, 243

Gold), Edec

fian: Cat 6,91

loon, Varela

, Haack

: Cat 6, 196

The Other

Cat 6, 161

Angerame:

nd: Cat 6, 221

, The, Janes

pject: Cat 6, 126

field: Cat 6,96

Wiese:

nt Horses,

ite, D.: Cat 6, 24

ain, Mahler.

u, Merit

re, Varela:

of the

char: Cat 6, 14

at 6, 47

World,

at 6, 139 Steiner: 89F, 18 ammer: 89F, 7

_11's Later

ink, Palazzoli

II: Cat 6, 12 long: Cat 6, 248

: Cat 6, 186

sharits, P.:

, 148

6,198

6,198

6.144

Face of a Stranger, Michalak: Cat 6, 171 Face Poem, Cohen: Cat 6, 52 Facts in the Case of M. Valdemar, The, Lipzin: Cat 6, 158 Fake Fruit, Strand: Cat 6, 223 Falcon, The, Cameron: Cat 6, 48 Fall, DeWitt: Cat 6, 67 Fall Trip Home, A, Dorsky: Cat 6, 71 Fall Works, Merritt: Cat 6, 168 Fallen World, The, Keller: Cat 6, 134 Fantasy, Giorgio: Cat 6, 91 Far Out, Star Route, Lipton: Cat 6, 156 Farewell to Flesh, Beveridge: Cat 6, 20 Farm, Irwin: Cat 6, 121 Fat Film, Hoolboom: 89F, 10 Fates, The, Osborn: Cat 6, 186 Father Movie, Ball: Cat 6, 12 Father's Day, Lipton: Cat 6, 157 Father's Day, Varela: Cat 6, 233 Faustfilm: An Opera, Part I, Brakhage: Cat 6, 36 Faust 3: Candida Albacore, Brakhage: 88F, 3 Faust 4, Brakhage: 89F, 5 Faust's Other: An Idyll, Brakhage: 88F, 3 Fear Is What You Find, Irwin: Cat 6, 122 Fearful Symmetry, Wallin: Cat 6, 236 Festival of Bards, Gaikowski: Cat 6, 87 Fetish Footage, Varela: Cat 6, Fetishism of Commodities and the Secret Thereof, The, Sommer: 90F, 17 Fever Dream, Strand: Cat 6, 220 FFFTCM, Hindle: Cat 6, 114 Field, Gehr: Cat 6, 88 Field Study #2, Nelson, G.: 88F, 10 Fifteen Films by Stuart Sherman, Sherman: Cat 6, 215 Fifteen Song Traits, Brakhage: Cat 6, 35 Filet of Soul, Faccinto: Cat 6, 77 Film, A, Angerame: Cat 6, 6 Film Achers, Block: Cat 6, 24 Film Feedback, Conrad: Cat 6, 57

Film For..., Alvarez: 89F, 1

Film Terrible, Un, Alvarez: 88F, 1 Film Watchers, deGrasse: Cat 6, 64 Film With Three Dancers, Emshwiller: Cat 6, 76 Film-Wipe-Film, Glabicki: Cat 6, 93 Filming Bizarrov, deGrasse: Cat 6, 65 Filmmaker, Hershey: Cat 6, 112 Filmpiece for Sunshine, Schofill: Cat 6, 208 (Fin)*, Razutis: Cat 6, 200 Fin de Siecle, Tartaglia: 89F, 18 Final Cut, Mueller: 90F Finds of the Fortenight, Jordan: Cat 6, 133 Fine French Phrases and Other Fables, Merritt: Cat 6, 168 Fingerprint, Kortz: Cat 6, 139 Fire, Cummins: Cat 6, 58 Fire of Waters, Brakhage: Cat 6, 27 Fireside, Steiner: 89F, 17 Fireworks, Anger: Cat 6, 1 First of May, Avery: 89F, 2 First Time Here, Myers: Cat 6, 174 Fist Fight, Breer, R.: Cat 6, 38 Five Artists BillBobBillBill-Bob, Nelson, G.: Cat 6, 178 Five Improvisations, Glabicki: Cat 6, 92 5 Movements, Steiner: 89F, 18 Flap, Avery: 89F, 2 Flapping Things, Lipzin: Cat 6, 157 Flash, Pearson: Cat 6, 190 Flesh Flows, Beckett: Cat 6, 17 Flesh of Morning, Brakhage: Cat 6, 35 Flicker, The, Conrad: Cat 6, 57 Flight, Brakhage: Cat 6, 30 Floorshow, Myers: Cat 6, 176 Flora Faddy Furry Dance Day, The, Philpott: 90F, 13 Florence, Hutton: Cat 6, 120 Floria, Jacoby: Cat 6, 124 Flower, The, Brakhage: Cat 6, 31 Flower Child, Meyer: Cat 6, 170 Fluke, Breer, E.: Cat 6, 37 Flush It!, Angerame: Cat 6, 5 Fly Me to the Moon, McDowell: Cat 6, 164 Flying, Sherman: Cat 6, 215 Flying Fur, Griffin: Cat 6, 99 Focus, Haslanger: Cat 6, 108

Focus Pocus Scholastic Teaser Reel, Focus Pocus Film Squad: Cat 6, 82 Fog (Hanging So Close to the Ground You Can Walk Right Through It), McGowan, M.: Cat 6, 166 Fog Line, Gottheim: Cat 6, 94 Fog Pumas, Nelson, G.: Cat 6, 178 Following the Object to Its Logical Beginning, Sachs: Cat 6, 205 Folly, Freude: Cat 6, 84 Footage, Gearey: 88F, 6 Footlights, Giritlian: Cat 6, 91 Footsteps, White, J.: Cat 6, 244 For Artaud, Razutis: Cat 6, 199 For Richard, Fergus: Cat 6, 80 Force Field: Sand, Levy: Cat 6, 153 Foregrounds, O'Neill: Cat 6, 186 Forest Lawn, Varela: Cat 6, 233 Forever and Always, Kuchar: Cat 6, 145 Forevermore: Biography of a Leach Lord, Saks: 90F, 14 Form Film No. 1, Vanderbeek: Cat 6, 231 4891, Merritt: Cat 6, 168 Fountain/Car, Sherman: Cat 6, 215 Four Flush, Osborn: Cat 6, 186 Four for Four, Carolfi: Cat 6, 49 Four in the Afternoon, Broughton: Cat 6, 42 4 Girls, Dewdney: Cat 6, 66 Four Shadows, Gottheim: Cat 6, 95 Fourth of July, Avery: 89F, 2 4th of July Barbecue, Barbieri: Cat 6, 13 Fox Fire Child Watch, Brakhage: Cat 6, 29 Fractious Array, Street: 90F, 18 Fractive Clusters, Singer: Cat 6, 216 Fragments from the Ruins of Fallen Films and Other Fallout. Fergus: Cat 6, 80 Frame, Kobland: Cat 6, 138 Frame Line, Nelson, G.: Cat 6, 179 Frames and Cages and Speeches, Haslanger: Cat 6, 108 Frankenstein, Part 1, Tartaglia: Cat 6, 225 Frankenstein Cries Out, Johnson: 88F, 8

Free Radicals, Lye: Cat 6, 160 Freedom's Skyway, Angerame: Cat 6, 6 Freeform, Knowland: Cat 6, 138 Frequent Seas, Lewis: 89F, 13 Friday the 13th, McGowan, M.: Cat 6, 165 Friendly Witness, Sonbert: 89F, 22 Frog on the Swing, A, Breer, R.: 89F, 5 From Home, Hoolboom: 89F, 10 From Romance to Ritual, Ahwesh: 88F, 1 From the Ladies, Fisher: Cat 6, 80 From the Left Side, Savage: Cat 6, 207 Fuck You, Barbieri: Cat 6, 13 Fudge Sunday, Dvorak: Cat 6, 72 Fugue, Giorgio: Cat 6, 91 Fugue, Stookey: Cat 6, 220 Fuji, Breer, R.: Cat 6, 38 Full Frame Two, Whiteside: Cat 6, 245 Full Frame Three, Whiteside: Cat 6, 245 Full Moon Notebook, Doberman: Cat 6, 68 Fun at the Clown School, White, D.: Cat 6, 243 Funeral of Mozart, Szirtes: Cat 6, 224 Funk, Pearson: Cat 6, 190 Fur of this Animal, The, Doberman: Cat 6, 69 Further Adventures in the North Woods, Including Recipes for Life on Earth, How It All Began, and What Went Wrong, Fergus: Cat 6, 80 Fuses, Schneemann: Cat 6, 208

Futurist Song, Jacoby: Cat 6, 123

Gadflies, Brakhage: Cat 6, 31
Game, Merritt: Cat 6, 168
Gap-Toothed Women, Blank: 88F, 2
Garage Door, A, Part 1 & 2, Garfield: Cat 6, 88
Garage Door Part 3, A, Garfield: 88F, 6
Garden of Earthly Delights, Brakhage: Cat 6, 34
Gardener of Eden, The, Broughton and Singer: Cat 6, 44

Garlic Is as Good as Ten Mothers. Blank: Cat 6, 22, 23 Gay Day, A, Hammer: Cat 6, 103 Geist, Morgan: 89F, 14 Gentle Harvest (Three Personal Views of Farming), Schaaf: Cat 6, 207 Gently Down the Stream, Friedrich: Cat 6, 85 George, Hills: 89F, 9 George Dumpson's Place, Emshwiller: Cat 6, 76 George Kuchar: The Comedy of the Underground, Hallinger: Cat 6, 103 Georgia, Ball: Cat 6, 12 Getting Together, McLaughlin, David: Cat 6, 166 Ghost Dance, Fisher: Cat 6, 81 Ghost Town 1974, Varela: Cat 6, 232 Ghost: Image, Razutis: Cat 6, 199 Glass Shadows, Fisher: Cat 6, 80 Glass Shots With Flower, Lerman: Cat 6, 150 Glaze of Cathexis, Brakhage: 90F. 4 Glimpse of the Magnet, A, Street: 90F, 17 Globes, Sherman: Cat 6, 215 Gnir Rednow, Brakhage and Cornell: Cat 6, 36 Go, Kessler: Cat 6, 135 Go Like This, Ross: Cat 6, 205 Goat Heaven, White, D.: Cat 6, 244 God is Dog Spelled Backward, McLaughlin, Dan: Cat 6, 166 God Respects Us When We Work but Loves Us When We Dance, Blank: Cat 6, 21 Godzilla Meets Mona Lisa, Arlyck: Cat 6, 10 Goin' to a Party, Quinn: Cat 6, 196 Golden Positions, The, Broughton: Cat 6, 42 Government Property, Lipzin: Cat 6, 159 Governor, The, Brakhage:

Cat 6, 31

Cat 6, 196

Cat 6, 190

Gradiva, Nigrin: Cat 6, 181

Grand Canary, The, Pearson:

Grand Canyon Mule Rides,

Grain Graphics, Plays:

Quinn: Cat 6, 196

Grandfather Trilogy, The, Ross, A.: 88F, 10 Grass, Kortz: Cat 6, 139 Gravitation, Szirtes: Cat 6, 224 Grease, Hudina: Cat 6, 118 Great Blondino, The, Nelson, R.: Cat 6, 180 Great Goddess, The, Hammer: Cat 6, 104 Greed, or Buffalo Baba, Wallin: Cat 6, 235 Green. Rhoads: 89F. 14 Green Light, Varela: Cat 6, 232 Green Mountain, Merritt: Cat 6, 168 Greenfield, Bartlett: Cat 6, 14 Grid, Hoolboom: 89F, 10 /Grid/Lock/Wed/Lock/, Cat 6, 181 Guacamole, Strand: Cat 6, 221 Guerrilla Commercial, Krasilovsky: Cat 6, 140 Gulls Don't Fly on Light, Gearey: 88F, 6 Gulls & Buoys, Breer, R.: Cat 6, 38 Gurtrug Nr. 1, Nekes: Cat 6, 177 Gymnasts, The, Baillie: Cat 6, 11 Gymnopedies, Jordan: Cat 6, 129 Gypsies: The Other Americans, Metzgar: Cat 6, 169 Gypsy Wedding, Metzgar: Cat 6, 169 Gypsy Yodeler, Taylor: Cat 6, 225 Haight-Ashbury Quartet,

Sears: Cat 6, 209 Hall of Mirrors, Sonbert: 88F. 11 Hallelujah the Hills, Mekas, A.: Cat 6, 167 Hamfat Asar, Jordan: Cat 6, 129 Hamlet Act, Nelson, R.: Cat 6, 180 Hand/Water, Sherman: Cat 6, 215 Handmade, Cummins: Cat 6, 58 Hands Down, Gutman: Cat 6, 101 Happy Birthday Lenny, Lipton: Cat 6, 155 Harmonica, Gottheim: Cat 6, 95 Hasta Lumbago, Jones: Cat 6, 128 Hat Boxing, Irwin: Cat 6, 122 He, Palazzolo: Cat 6, 187

"He Was Born, He Suffered, He Died", Brakhage: Cat 6, 30 Head, Griffin: Cat 6, 98 Heads or Tails, Beveridge: Cat 6, 20 Health on Wheels, Beeson: Cat 6, 18 Heart Like a Little Fist, White, T.: Cat 6, 245 Heavy-Light, Beckett: Cat 6, 16 Heavy Metal, Bartlett: Cat 6, 14 Hell Spit Flexion, Brakhage: Cat 6, 35 Hello Skinny, Ralph Records: Cat 6, 197 Her Secret, Barbieri: Cat 6, 13 Hermes Bird, Broughton: Cat 6, 44 Hideaway, McLaughlin, David: Cat 6, 166 High Kukus, Broughton: Cat 6, 43 Highs, Brakhage: Cat 6, 31 Highway Landscape, Murphy: Cat 6, 173 Hildur and the Magician, Jordan: Cat 6, 131 Hilltop Nursery, Lipton: Cat 6, 156 Hindered (Behindert), Dwoskin: Cat 6, 74 Histrionic Response Section, Moore: Cat 6, 172 Hit the Turnpike!, Angerame: Cat 6, 7 Hold Me While I'm Naked, Kuchar: Cat 6, 143 Holding, Beeson: Cat 6, 18 Holey Cats, Forney: Cat 6, 82 Hollywood Killed Me, Janetzko: 89F, 11 Homage to Jean Tinguely's Homage to New York, Breer, R.: Cat 6, 38 Home, Hammer: Cat 6, 104 Home on the Range, Forney: Cat 6, 83 Honeymoon in Reno, Angerame: Cat 6, 7 Honor and Obey, Sonbert: 89F, 17 Horizons, Gottheim: Cat 6, 95 Horse Science Series, Danielson: Cat 6, 59 Horseman, the Woman, and the Moth, The, Brakhage: Cat 6, 27 Horseopera, Levine, C.: Cat 6, 152

Hot Leatherette, Nelson, R.:

Cat 6, 180

illaty, Pa

(1000), B

in to Jero

1 Dosty: C

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8:18

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Hot Pepper, Blank: Cat 6, 22 Hours for Jerome, Part 1 & 2, Dorsky: Cat 6, 71 House Beautiful, Varela: 89F, 18 **House Construction Home** Movie, Brick: Cat 6, 39 House of Cards, A, Varela: 89F, 18 House of the White People, Kuchar: Cat 6, 144 House Without Steps, The, Ungerer: Cat 6, 229 How Sweet It Is, Halprin: Cat 6, 103 How to Be a Homosexual, Part 1, Jacoby: Cat 6, 126 How to Be a Homosexual, Part 2, Jacoby: Cat 6, 126 Howie, Hudina: Cat 6, 119 Human Body Machine, The, Ryan: Cat 6, 205 **Hundred Thousand Tasks**, The, Maliga: Cat 6, 163 Hungry Eye, Cohen: Cat 6, 51 Hurrah for Soldiers, A, Baillie: Cat 6, 11 Hyde Park, Arlyck: Cat 6, 10 Hymn to Her, Brakhage: Cat 6, 30 I Am Joaquin, El Teatro Campesino: Cat 6, 75 I, an Actress, Kuchar: Cat 6, 145 "I Can't Get No...", Ryan: Cat 6, 205 I Change I Am the Same, Severson (Parker): Cat 6, 210 I.D.N.O., Irwin: Cat 6, 122 I....Dreaming, Brakhage: 88F, 5 I Loved Her, Wong: Cat 6, 248 I Married a Heathen, Kuchar: Cat 6, 146 I Saw Where You Was Last Night, Creston: Cat 6, 58 I Scream, Fort: Cat 6, 83 I Was a Contestant at Mother's Wet T-Shirt Contest, Palazzolo: Cat 6, 189 Ice, Murphy: Cat 6, 173 I'd Rather Be in Paris, Angerame: Cat 6, 6 Idea, The, Knowland: 90F, 9 If I Scratch, If I Write, Petrochuk: Cat 6, 193

If X, Then Why?, White, J.: Cat

Ikarus, Hudina: Cat 6, 118

6, 244

Hot Nasty, Palazzolo: Cat 6, 188

orn, He Sufferei

, Brakhara

Cat 6.98

ils, Bereitye

heels, Beson

Little Fet,

at 6,245

Beckett Carl 16

Bartet: Cat 14

zion, Baltage

Ralph Records

larbieri: Cat 6, 13

Broughton:

Laughlin, Davit

Broughton

je: Cat 6,31

dscape, Muphi

e Magician

6, 131

y, Lipton

ehindert),

16,74

sponse

pore: Cat 6, 172

ke!, Angerane

I'm Haked

n: Cat 6, 18

mey: Cat 6, 82

ed Me,

an Tinguely's

New York,

6.38

Cat 6, 104

ange, Fortey

Reno,

t6,7

y, Sonbert

im: Cat 6, 95

Series,

6,59

Woman, and

e, Brakhage

ine, C

Nelson, R.

1,143

Image, Flesh and Voice, Emshwiller: Cat 6, 76 Images of Afghanistan, deGrasse: Cat 6, 65 Images of Asian Music (A Diary from Life 1973-74), Hutton: Cat 6, 120 Imaginary Part I & III, Sweeney: 89F, 22 Imitation of Life, Sanborn: 90F, 15 Implosions, Knowland: Cat 6, 138 Impromptu, Lowder: 90F, 10 Improvisation on the Hollywood Ranch Market, Lester: Cat 6, 151 In a Summer Garden, Jordan: Cat 6, 133 In Bed, Burckhardt: Cat 6, 46 In Between, Brakhage: Cat 6, 25 In Heaven There is No Beer?, Blank: 88F, 2 In Marin County, Hutton: Cat 6, 119 In Mother's Way, White, J.: Cat 6, 244 In Progress, Murphy: Cat 6, 173 In Progress, Varela: Cat 6, 234 In Quest of Meat Joy, Giorgio and Schneemann: Cat 6, 91 In Search Of, Connor: Cat 6, 57 In the Company of Women, Part 1: The Daughters, White, J.: Cat 6, 244 In the Company of Women, Part 2: The Mothers, White, J.: Cat 6, 245 In the Flesh, Varela: Cat 6, 233 In the Land of Owl Turds, Blank: 88F, 3 Inauguration of the Pleasure Dome, Anger: Cat 6. 4 Incantation, Rose: Cat 6, 203 Incredible Invasion, The, Gregory: Cat 6, 97 Indelible, Inedible, Burckhardt: Cat 6, 46 Industrial Park, White, C.: Cat 6, 243 Ineluctable Modality of the Visible, Lipton: Cat 6, 155 Inferential Current, Sharits, P.: Cat 6, 212 Ingreen, Dorsky: Cat 6, 71 i94, Gordon: Cat 6, 94 Inside Dope, Burckhardt: Cat 6, 46 Institutional Quality, Land:

Cat 6, 147

Interieur Interiors (To A.K.), Grenier: Cat 6, 98 Into the Guessed At, White, T.: 90F. 19 Intolerance (Abridged), Lawder: Cat 6, 148 Introduction to Humanities, Severson (Parker): Cat 6, 210 Introduction to Oobieland, Ungerer: Cat 6, 228 Introspection, Arledge: Cat 6, 8 Intrusion, Haack: Cat 6, 102 Invocation of My Demon Brother, Anger: Cat 6, 4 Is This What You Were Born For?, Child: Cat 6, 50 It Gets Bumpy, Kirby: Cat 6, 135 It Happened in Sarasota, Gutman: Cat 6, 101 It Only Hurts, Fort: Cat 6, 84 It Scares Me to Feel This Way, Fuchs: 90F, 8 It's an O.K. Life, Griffin: Cat 6, 99 It's Frame of Mind, Irwin: Cat 6, 122 It's This Way at Deel Ford, Palazzolo: Cat 6, 189 J.A.C.L.W. & S., Part I, White, J.: Cat 6, 244 J.A.C.L.W. & S., Part II, White, J.: Cat 6, 244 J.A.C.L.W. & S., Part III, White, J.: Cat 6, 244 J.D., Cutaia: Cat 6, 59 Jack's Dream, Jordan and Cornell: Cat 6, 134 Jamestown Baloos, Breer, R.: Cat 6, 38 Jane, Brakhage: Cat 6, 35 Jane Brakhage, Hammer: Cat 6, 103 January 23rd, McLaughlin, David: Cat 6, 166 January 8, 1988, Varela: 89F, 18 January Journal, Street: 90F, 17 Jazz Sandwich, The, McGowan, M.: Cat 6, 165 Jefferson Circus Songs, Pitt: Cat 6, 195 Jerry's, Palazzolo: Cat 6, 188 Jesus Christ Made Seattle Under Protest, Stookey: Cat 6, 220 Jesus' Blood Never Failed Me Yet, Dwoskin: Cat 6, 73 Jidyll, Blau: 90F, 3

Jim Petty Place, The, Stookey: Cat 6, 220 Jinx, Ralph Records: Cat 6, 197 Joe Miller Painting a Painting for a Film Film, The, Darbonne: Cat 6, 62 Journey, The, Parts 1-19, Watkins: Cat 6, 237-240 Juarez Diary, Varela: Cat 6, 232 Judy, Singer: Cat 6, 216 Judy Lehtimen—New York City, Wellington: Cat 6, 240 Juggling, Sher: Cat 6, 215 July '71 in San Francisco, Living at Beach Street, Working at Canyon Cinema, Swimming in the Valley of the Moon, Hutton: Cat 6, 119 Jum-Jum, Nekes and Dore O .: Cat 6, 258 Jump Cut, White, C.: Cat 6, 242 Jungle Girl, Myers: Cat 6, 177 Juntos En La Vida, Unidos En La Muerte, Varela: Cat 6, 234 Just a Thought, Merritt: Cat 6, 168 Just Another Girl, Ross: Cat 6, 205 Just Between Me & God, Krasilovsky: Cat 6, 141 Just Coincidence, Lyman: 90F, 11 Just for Fun, Block: 90F, 4 Kaldalon, Dore O.: Cat 6, 70 Kaleidoscope, Lye: Cat 6, 160 Kali's Revue, Wallin: Cat 6, 235 Kapital, Sanborn: 90F, 15 Kaskara, Dore O.: Cat 6, 71 Kay Rosaire & Her Lions, Gutman: Cat 6, 100 Keep Bright the Devil's Doorknobs, Beveridge: Cat 6, 20 Keep off the Grass, Finne: 89F, 6 Keeping Kinky, Jones: Cat 6, 128 Keeping Things Whole, Ungerer: Cat 6, 230 Kill for Peace, Safran: Cat 6, 205 Killman, deGrasse: Cat 6, 63 Kindering, Brakhage: Cat 6, 36 Kino Da!, Hills: Cat 6, 112 Kirsa Nicholina, Nelson, G.: Cat 6, 178 Kiss of Death, A, Merritt:

Cat 6, 168

Kitsch in Synch, Beckett:
Cat 6, 17
Knock Knock, Darbonne:
Cat 6, 59
Knocturne, Kuchar: Cat 6, 144
Kongostraat, Plays: 90F, 14
Kres, Zdravic: Cat 6, 252
Kristallnacht, Strand:
Cat 6, 222
Kunst Life I-III, Jacoby:
Cat 6, 124
Kurt Kren, Varela: Cat 6, 232
Kustom Kar Kommandos,
Anger: Cat 6, 4
Ky Kapers, Kuchar: Cat 6, 145
L.A. Carwash, Lipzin: Cat 6, 15

L.A. Carwash, Lipzin: Cat 6, 157 La Belle Dame Sans Merci, Krasilovsky: Cat 6, 140 La Guajira, Salvo: Cat 6, 206 La Petit Mort, Kirby, A.: 89F, 19 La Piazza San Marco, Venezia, Dvorak: Cat 6, 72 La Raison Avant La Passion, Wieland: Cat 6, 246 La Region Centrale, Snow: 90F, 17 Labor Day: East Chicago, Palazzolo: Cat 6, 189 Lackluster, Pearson: Cat 6, 191 Lambda Man, Tartaglia: Cat 6, 225 L'Amico Fried's Glamorous Friends, Jacoby: Cat 6, 124 Landfall, Hancox: 89F, 8 Landscape, Hutton: Cat 6, 120 Landscape and Desire, Kobland: 89F, 12

Haxton: Cat 6, 109

Land's End, Varela: Cat 6, 233

Last Days of Contrition, The,
Kerr: 89F, 12

Last Gasp, White, J.: Cat 6, 244

Last Look, The, Varela:
Cat 6, 233

Last March, The, Lipton:

Landscape and Room,

Cat 6, 156
Last of the Persimmons,
The, O'Neill: Cat 6, 185

The, O'Neill: Cat 6, 185 Last Stand Farmer, Brick: Cat 6, 39

Last Strip Star, Graham: Cat 6, 96 Later That Same Night,

Hindle: Cat 6, 115

Latex Sky, Wood: Cat 6, 249

Laughs, White, D.: Cat 6, 243

Lawale, Dore O.: Cat 6, 70

Lawyer, The, deGrasse:
Cat 6, 63

Lead Shoes, The, Peterson: Cat 6, 192 Leap, The, DeWitt: Cat 6, 67 Leaves of Absence, Vigil: Cat 6, 234 Leaves of Glass, Varela: Cat 6, 232

Leisure, Kuchar: Cat 6, 143 Les Ondes, Blair: Cat 6, 21 Les Tournesols and Les Tournesols Colores, Lowder: Cat 6, 258

Lesbos Film, Hammer: Cat 6, 106 Lessons, Danielson: Cat 6, 59

Let a Thousand Parks
Bloom, Lipton: Cat 6, 156
Let's Be Pals!, Irwin: Cat 6, 122
Letter to a Long Lost Friend,
Rayher: Cat 6, 198
Letters, Wiley, D.: Cat 6, 247

Lie Back and Enjoy It, Elam: Cat 6, 75 Life Is a Bitch and Then You

Die, Gilberti: Cat 6, 90 Life Is a Serious Business, Michalak: Cat 6, 171 Life on Earth, Lipton: Cat 6, 156 Lifelines, Emshwiller: Cat 6, 75

Light at the End of the Tunnel, Carolfi: Cat 6, 48 Light Following, Part 1, Savage-Lee: Cat 6, 207

Light Journals 1-5, Varela: Cat 6, 233 Light Journals 6-10, Varela:

Cat 6, 233
Light Pharmacy (or Light Far May See) Parts 1-3,
Nigrin: Cat 6, 184

Light Shaft, Grenier: Cat 6, 97 Light Sleeping, Beroes: Cat 6, 19

Light Traps, Hock: Cat 6, 115 Light Years, Nelson, G.: Cat 6, 179

Light Years Expanding, Nelson, G.: 88F, 9 Lightplay, Gearey: 88F, 6 Light-Play, De Bruyn: Cat 6, 62 Light/Form Studies from Anaxagoras' Stone, Danielson: Cat 6, 59

Ligne D'Eau, Beauvais: 90F, 2 Lil Picard, Goldsmith: Cat 6, 93 Lil Picard, Art Is a Party,

Goldsmith: Cat 6, 93

Lilly's World of Wax,

Palazzolo: Cat 6, 190

Litting Towards Chapter

Lilting Towards Chaos, Street: 90F, 18 LIMN I-III, Steiner: 89F, 17 LIMN IV, Steiner: 89F, 18 Lincoln Logs for Jesus, Turkle: Cat 6, 227 Line Describing a Cone,

McCall: Cat 6, 164
Lineage, Griffin: Cat 6, 99
Lion's Tale, A, Ungerer:
Cat 6, 228

Little Boy, Lyon: Cat 6, 161 Little Jesus (Hippy Hill), Padula: Cat 6, 187

Little Swahili Dancers, Merritt: Cat 6, 168

Little White Lies My Mother Called Them When We Pulled the Wool Over My Father's Eyes, White, N.: Cat 6, 245

Lived Time, Haslanger: Cat 6, 109 Living on the Mud, Malone: Cat 6, 163

Living Rock, The, Avery: 89F, 2 LMNO, Breer, R.: Cat 6, 39 Loads, McDowell: Cat 6, 165 London Clouds, Dixon: Cat 6, 68

Cat 6, 139

Lonesome Cowboy, Merritt:

Cat 6, 168

Lonesome Death of Leroy

Brown, The, Razutis:

Cat 6, 200
Long Beach, Irwin: Cat 6, 122
Looking for Mushrooms,
Conner; 90F. 6

Looking In/Looking Out, Alvarez: 88F, 1 Loom, The, Brakhage: Cat 6, 35 Loony Tom, Broughton: Cat 6, 42

Loose Ends, Strand: Cat 6, 222 Los Ninos Abandonados, Lyon: Cat 6, 161

Lotus Wing, Abrams: Cat 6, 1 Loud Visual Noises, Brakhage: Cat 6, 35

Loud Visual Noises (Sound Version), Brakhage: 88F, 5 Love, Lynn, Kirby: Cat 6, 136 Love Happens, Giorgio: Cat 6, 90

Love It/Leave It, Palazzolo: Cat 6, 187

Love Letters, Cohen: Cat 6, 52 Love Potion Number Nine, Safran: Cat 6, 205 Lovemaking Bartlett: Cat 6, 14

Lovemaking, Bartlett: Cat 6, 14 Lovers, The, Block: Cat 6, 24 Lovers of Eternity, Kuchar: Cat 6, 143 Loving, Brakhage: Cat 6, 25 Low Visibility, Gruben: Cat 6, 100 LP, Lipton: Cat 6, 155 Lucifer Rising, Anger: Cat 6, 5

Lumiere's Train (Arriving at the Station), Razutis: Cat 6, 198

Luminous Zone, Gerson: Cat 6, 89

Lunacy, Carolfi: 89F, 5 Lundi, Kirby, A.: 89F, 12 Lurk, Burckhardt: Cat 6, 45 Lyric Auger, Steiner: 89F, 17 Lyrics, Keller: Cat 6, 134

M.T.X.S., Ross: Cat 6, 205 Machette/Gilette...Mama, Gottheim: 90F, 9

Machine of Eden, The, Brakhage: Cat 6, 28 Machine Song, White, C.:

90F, 18

Machu Picchu, Hammer:

Cat 6, 106
Madagascar, or, Caroline

Kennedy's Sinful Life in London, Dixon: Cat 6, 67

Made for Television, Farley: Cat 6, 79

Made in Maine, Burckhardt: Cat 6, 46 Made Manifest, Brakhage:

Cat 6, 33

Magenta Gervon, Jordan:

Magenta Geryon, Jordan: Cat 6, 133

Magic Orange, The, Dvorak: Cat 6, 72 Mainstream, Abrams: Cat 6, 1

Makimono, Nekes: Cat 6, 177

Making Is Choosing, Varela: 90F, 18

Making Offon, Bartlett: Cat 6, 14

Making Serpent, Bartlett: Cat 6, 14

Malanga, Dewdney: Cat 6, 66
Maltese Cross Movement,
The, Dewdney: Cat 6, 66

Mammal Place, The, Kuchar: Cat 6, 144 Man and His Dog Out for Air,

A, Breer, R.: Cat 6, 38

Man in a Bubble, Peterson:

Cat 6, 192

Man in the Box, A, Rayher:
Cat 6, 197

Cat 6, 197

Man in the Dark Sedan, Ralph

Records: Cat 6, 197
man who could not see far
enough, the, Rose:
Cat 6, 204

Man with a Movie Camera (blonde: he appears to be young), Sanborn: 90F, 15 Mankinda, Vanderbeek: Cat 6, 230 Man's Nature, Wiley, W.: Cat 6, 248 Mao Tse-Tung, The Greatest Revolutionary of Our Time, Single Spark Films: Cat 6, 217 Marasmus, Bromberg: Cat 6, 40 March 1979, Varela: Cat 6, 232 March on the Pentagon, Ringo: Cat 6, 202 Marilyn's Window, Brakhage: Marks of Reference, Doberman: Cat 6, 69 Marquette Park, Palazzolo: Cat 6, 188 Marquette Park II, Palazzolo: Cat 6, 189 Marthain, Farley: Cat 6, 79 Martina's Playhouse, Ahwesh: 89F, 1 Masked Incident, Merritt: Cat Masks of Illusion, Knowland: Cat 6, 138 Masquerade, Jordan: Cat 6, 133 Mass for the Dakota Sioux, Baillie: Cat 6, 11 Match Girl, Meyer: Cat 6, 170 Matchseller, The, Lewis: Cat 6, 154 Maternal Filigree, Davis: Cat 6, 62 Matins, Brakhage: 88F, 5 Matte, Taylor: Cat 6, 225 Matter of Clarity, Davis: Cat 6, 62 May Diary 1979: Emulsion **Up, Varela: Cat 6, 232** Mayday!, Single Spark Films: Cat 6, 216 Mayhem, Child: Cat 6, 51 Meanwhile, Pearson: Cat 6, 191 Medina, Bartlett: Cat 6, 14 Meditation IV, Deal: 90F, 7 Meet Me, Jesus, Ungerer: Cat 6,228 Meet Me Tonight in Dreamland, White, D.: Cat 6, 243 Meeting with the Enemy, A, Caldararo: Cat 6, 47 Meji, Savage: Cat 6, 207 Melies Catalog, Razutis: Cat 6, 199

Memo Book, The (Aus Der

Ferne), Mueller: 90F, 11

Cat 6.25

huben

55

nger; Cat 6.5

(Arriving at

Razutis:

Gerson:

9F, 5

9F, 12

Cat 6, 45

ner: 89F, 17

6, 134

at 6, 205

e...Mana

n, The,

White, C:

Hammer:

Caroline

nful Life in

: Cat 6, 67

sion, Farley:

Burckhardt

Brakhage:

, Jordan:

The, Diorak

ams: Cat 6, 1

s: Cat 6, 177

sing, Varela

lartlett.

Bartlett

ey: Cat 6, 66

Movement,

Cat 6, 66

The, Kuchar.

g Out for Alt,

16,38

Peterson.

A, Rayher

Sedan, Rapi

not see far

POSE;

Memorabilia, Deitch: Cat 6, 65 Memorabilia, Jones: Cat 6, 128 Memorial Day Portraval, Levine, S.: 90F, 9 Memories of an Unborn Baby, Lipton: Cat 6, 155 Memory Eye, Alvarez: 90F, 1 Mendocino, Wallin: Cat 6, 235 Meniskus of Japan, Szirtes: Cat 6, 224 Menses, Hammer: Cat 6, 103 Mercy, Child: 90F, 6 Message from Budapest, Maziere: 88F, 8 Message from Budapest, Sweeney: 89F, 22 Message from Our Sponsor, A, Razutis: Cat 6, 199 Messages, Messages, Wiese: Cat 6, 247 Messiah in the Shadow of Death, The, Philpott: 90F, 12 Metal Dogs of India, White, C.: Cat 6, 242 Metalodeon Trailer, Wendt: Cat 6, 241 Metamorphosis, Colmer: Cat 6, 53 Metamorphosis in Logic, Lewis: 90F, 10 Metanomen, Bartlett: Cat 6, 13 Mexican Jail Footage, Ball: Cat 6, 12 Mexico, Goldsmith: Cat 6, 93 Michigan Avenue, Gordon: Cat 6.94 Midnight Party, The, Jordan and Cornell: Cat 6, 134 Midnight Trailer, Wendt: Cat 6, 242 Midweekend, Avery: 89F, 2 Migration, Rimmer: Cat 6, 201 Millbrook, Ball: Cat 6, 13 Mind Over Matter, Vigil: Cat 6, 234 Mindscape No. 1, Ringo: Cat 6, 202 Mindscape No. 2, Ringo: Cat 6, 202 Miniatures, Avery: 89F, 2 Miracle of Change, The, Pierce: Cat 6, 194 Mirror-Reflection, Szirtes: Cat 6, 224 Mirrored Reason, Vanderbeek: Cat 6, 232 Miss Jesus Fries on Grill, Wiley, D.: Cat 6, 248 Mission Stop, The, Street: 90F, 18

Mr. Frenhofer and the Minotaur, Peterson: Cat 6, 192 Mr. Havashi, Baillie: Cat 6, 11 Mr. President, Helm: Cat 6, 110 Mr. Sandman, Faccinto: Cat 6, 77 Mr. Tri-State, Palazzolo: Cat 6, 188 Mr. Wonderful, Rhoads: 90F. 14 Mnemosyne Mother of Muses, Gottheim: Cat 6, 95 Mockingbird, Fort: Cat 6, 83 Moieties, The, Doberman: Cat 6, 69 Mom, Kuchar: Cat 6, 146 Moment, Brand: Cat 6, 36 Moment, Dwoskin: Cat 6, 73 Money, Burckhardt: Cat 6, 46 Money, Hills: Cat 6, 113 Mongoloid, Conner: 90F, 6 Mongreloid, The, Kuchar: Cat 6, 145 Monitoring the Unstable Earth, Wallin: Cat 6, 236 Moody Teenager, Gaikowski: Cat 6, 87 Moomoons, Petrochuk: Cat 6, 193 Moon 1969, Bartlett: Cat 6, 13 Moon Goddess, Hammer: Cat 6, 104 Moon Trilogy, Varela: Cat 6, 232 Moondance, Cummins: Cat 6, 58 Moondance 1 & 2, Varela: Cat 6, 232 Moonlight Sonata, Jordan: Cat 6, 132 Moonlight Sonata, Klein: Cat 6, 137 Moons Pool, Nelson, G .: Cat 6, 179 Morning, Gehr: Cat 6, 88 Morning Procession in Yangchow, Barnett: Cat 6, 13 Morrow Plots, The, Osborn: Cat 6, 186 Mosaik Im Vertrauen, Kubelka: Cat 6, 142 Mosholu Holiday, Kuchar: Cat 6, 143 Mosori Monika, Strand: Cat 6, 221 Motel 6 (Not a Thriller),

Alvarez: 88F, 1

Motel Row, Parts 1-3,

Moth, Taylor: Cat 6, 225

Razutis: Cat 6, 199, 200

Moth-Eyed Man, The, Doberman: Cat 6, 69 Mother of Five, McLaughlin, David: Cat 6, 166 Mother's Day, Broughton: Cat 6, 40 Mothlight, Brakhage: Cat 6, 26 Movie, A, Conner: 90F, 6 Movie Stills, Murphy: Cat 6, 174 Moving Spaces (34), Gerstein: Cat 6, 89 Moving Still, Wong: Cat 6, 248 Moving Targets, Shepard: Cat 6, 214 Ms. Hyde, Kuchar: Cat 6, 146 Mujer De Milfuegos (Woman of a Thousand Fires), Strand: Cat 6, 221 Multiple Orgasm, Hammer: Cat 6, 104 Municipal Garden, The, Osborn: Cat 6, 186 Murder of Fred Hampton, The, Gray: Cat 6, 96 Murder Psalm, Brakhage: Cat 6.34 Musa Paradisiaca Sapientum, Klocksiem: Cat 6, 137 Muscles and Flowers, Gutman: Cat 6, 100 Mutiny, Child: Cat 6, 50 My Day, Irwin: Cat 6, 123 My Life in Art, Freude: Cat 6, 85 My Life, My Times, Lipton: Cat 6, 156 My Mother's House in Albertville, Fort: Cat 6, 83 My Name Is Oona, Nelson, G.: Cat 6, 178 Mystery Bubble, Bridgers/ Musiek: Cat 6, 40 Mystery of Life, The (As Discovered in Los Angeles), Angerame: Cat 6, 7 Myth in the Electric Age, Berliner: Cat 6, 18

Myth in the Electric Age,
Berliner: Cat 6, 18

N.Y.C., Brakhage: Cat 6, 31
Nadine's Song, Lipton:
Cat 6, 156
Natural Habitat, Arlyck:
Cat 6, 10
Natural History, Berliner:
Cat 6, 18
Naughty Words, McDowell:
Cat 6, 164
Near the Big Chakra, Severson (Parker): Cat 6, 210
Necrology, Lawder: Cat 6, 148
Negative Kid, The, Kless:
90F, 9

Negative Space, Savage-Lee: Cat 6, 207

Neither More Nor Less, Ryan: Cat 6, 205

Nemesis, Haack: Cat 6, 102 Neon Crescent, A, Varela: Cat 6, 232

Neptunian Space Angel, Angerame: Cat 6, 6

New Improved Institutional
Quality: In the Environment of Liquids and
Nasals a Parasitic Vowel
Sometimes Develops,
Land: Cat 6, 147

New Left Notes, Levine, S.: Cat 6, 153

New Moon, Cameron: Cat 6, 47 New York Loft, Hammer: Cat 6, 107

New York—Miami Beach, Giritlian: Cat 6. 91

New York Near Sleep for Saskia, Hutton: Cat 6, 120

New York Portrait: Chapter One, Hutton: Cat 6, 120 New York Portrait: Chapter

Two, Hutton: Cat 6, 120
Newsreel of Dreams (Part

Newsreel of Dreams (Part 1), Vanderbeek: Cat 6, 231

News, Cameron: Cat 6, 47 Nicaragua: From the Mountains to the Bunker, Tellez and Piotter: Cat 6, 226

Nigeria, Hudina: 90F, 9
Night With Gilda Peck, A,
McDowell: Cat 6, 164

Nightcats, Brakhage: Cat 6, 25 Nightclub Memories of Havana in Queens, Goldsmith: Cat 6, 93

Nightmare Series, Brakhage: Cat 6, 32

Nightmusic, Brakhage: 90F, 4 Nimbus, Doberman: Cat 6, 69 Nine O'Clock News.

McLaughlin, Dan: Cat 6, 166

9 Years Behind the Wheel,
Jones: Cat 6, 129

1970, Bartlett: Cat 6, 14 1933, Wieland: Cat 6, 246

98.3 Khz: (Bridge at Electrical Storm), Razutis: Cat 6, 198

No Action, Lewis: 89F, 13 No and Ambition, Maliga:

Cat 6, 163
No Dogs Allowed, Wiedemann:

Cat 6, 245

No Family Pictures, Irwin: Cat 6, 121 No Left Turn, Varela: Cat 6, 233 No No Nooky T.V., Hammer: 88F, 7

No Outlet, Alvarez: 90F, 1 No Sir, Orison, Land: Cat 6, 147

No Thanksgiving for Red, Demetrios: Cat 6, 65

N°5 Reversal, Massarella: 89F, 14

Noblesse Oblige, Sonbert: 88F,

Nocturnal Immaculation, The, Kuchar: Cat 6, 146

Nocturnal Omission, Block: Cat 6, 24

Nodes, Brakhage: Cat 6, 35 Noh Tiger, Blair: Cat 6, 21 Non Catholicam, Hindle: Cat 6, 114

Nonna, Palazzolo: Cat 6, 189 North Beach, Hills: Cat 6, 112 North Beach 2, Hills: Cat 6, 112 Nose, The, Lester: Cat 6, 151

Not a Music Video, Merritt: Cat 6, 169

Not Even a Note, Levine, S.: 90F, 10

Not Much Time, Pierce: Cat 6, 194

Not Quite Right, Michalak: Cat 6, 172

Not Yet, Forney: Cat 6, 83 Note to Poli, Levine, S.:

Cat 6, 153 Notes, Merritt: Cat 6, 168 Notes After Long Silence,

Levine, S.: 90F, 10

Notes in Origin, Epp: 89F, 6

Notes of an Early Fall (Part

One), Levine, S.: 90F, 9
Notes on the Circus, Mekas,

J.: Cat 6, 167 N:O:T:H:I:N:G, Sharits, P.: Cat 6, 211

Nothing Happened This Morning, Bienstock: Cat 6, 21

November 1978, Varela: Cat 6, 232

November Sketches, Fergus: Cat 6, 80

Now, The, Beeson: Cat 6, 18 Now This, Ross: Cat 6, 205 Noyes, Gordon: Cat 6, 94 Nude Study, Walsh: Cat 6, 237

Nudes (A Sketchbook), McDowell: Cat 6, 165

Numen Lumen, Dixon: 90F, 8 Nuptiae, Broughton: Cat 6, 42 0, Palazzolo: Cat 6, 187 0 (Circle) 2, McGowan, M.:

Cat 6, 165

O Kanada, Razutis: Cat 6, 200

?0,Z00!(The Making of a

Fiction Film), Hoffman: 89F, 9

Object Conversation, Glabicki: Cat 6, 93

Observeillance, Turkle: Cat 6, 227

Ode to the New Prehistory, Ahwesh: 88F, 1

Odessa Steps, Shepard: Cat 6, 214

Odyssey, Hershey: Cat 6, 111 Off-Handed Jape, The, Nelson, R.: Cat 6, 180

Off the Pig, Single Spark Films: Cat 6, 216

Offon, Bartlett: Cat 6, 13 Ogre, The, Barnett: 90F, 2 Oh, Vanderbeek: Cat 6, 231

Oh Dem Watermelons, Nelson, R.: Cat 6, 179

Oh Life, a Woe Story, The Atest News, Brakhage: Cat 6, 26

Old Argument on MacDougal Street, Irwin: Cat 6, 121

Old House, Passing, The, Jordan: Cat 6, 131

Olives, Forney: Cat 6, 83 Omaha Nebraska, Forney: Cat 6, 83

On Castro Street, Barbieri: Cat 6, 13

On Land Over Water (Six Stories), Kerr: 89F, 11

On Ludlow in Blau, Janetzko: 89F, 11

On Strike, Single Spark Films: Cat 6, 216

On the Corner, Hudina: Cat 6, 119

On the Marriage Broker
Joke as Cited by
Sigmund Freud in Wit
and Its Relation to the
Unconscious, Or Can the
Avant-Garde Artist Be
Wholed?, Land: Cat 6, 148

On the Problem of the Autonomy of Art in Bourgeois Society, or Splice,
Razutis: Cat 6, 200

Once a Face, Michalak: Cat 6, 172

Once Again, Gearey: 88F, 6 Once Upon a Time, Jordan: Cat 6, 132 One & The Same, Freude and Nelson: Cat 6, 84, 178

Pa

Pa

Pa

Pa

Pa

Pe

Pe

One Day, Szirtes: Cat 6, 224
One Frame Duration, limura:
Cat 6, 121

One Minute Movies, Ralph Records: Cat 6, 197

One 1978, Rayher: Cat 6, 197
One Romantic Adventure of
Edward, The, Jordan: Cat
6, 129

One Second in Montreal, Snow: Cat 6, 217

One Woman Waiting, Massarella: Cat 6, 163

Only Take, The, Bechard: 89F. 3

Only the Beginning, Single Spark Films: Cat 6, 216

Oobieland, Ungerer: Cat 6, 228 Open Letter, An, Focus Pocus Film Squad: Cat 6, 82

Optic Nerve, Hammer: Cat 6, 108

Orange, Johnson: Cat 6, 128 Orb, Jordan: Cat 6, 131 Organic Vampire, The,

deGrasse: Cat 6, 64

Ornamentals, Child: Cat 6, 50

Oroboros, Buchbinder: Cat 6, 45

Orpheus Underground.

Goldsmith: Cat 6, 93
Other, Brakhage: Cat 6, 33
Other Reckless Things,

Lipzin: Cat 6, 159
Other Side, The (El Otro Lado), Lyon: Cat 6, 161

Our Lady of the Sphere, Jordan: Cat 6, 131

Our Trip, Hammer: Cat 6, 106 Oyster Bar, Bastajian: Cat 6, 15

P.C.T.F., deGrasse: Cat 6, 63 P.P. 1, Deitch: Cat 6, 65 Pacific Far East Line, Child: Cat 6, 50

Pacific Time, Hock: Cat 6, 116 Pagan Rhapsody, Kuchar: Cat 6, 144

Pairs, Bechard: 89F, 3
Palimpsest I, II, and III,
Rayher: Cat 6, 198

Palimpsest Periplum, Henry: Cat 6, 111

Panels for the Walls of the World, Vanderbeek: Cat 6, 231

Parades and Changes, Halprin: Cat 6, 103

Paradise Now, Safran: Cat 6, 206 Paradiso, Simpson: 90F, 16 Parcelle, Lowder: Cat 6, 258 Parents' Visit, Hudina: Cat 6, 118 Paris X 2, Rosenblatt: 89F, 20 Parisian Blinds, Hammer: Cat 6, 107 Park, Petrochuk: Cat 6, 194 Particles in Space, Lye: Cat 6, 160 Pasht, Brakhage: Cat 6, 27 Passed, Savage-Lee: Cat 6, 207 Passing Through, Varela: Cat 6, 234 passing through/torn formations, Hoffman: 89F, 9 Passion of Goose Egg Tuffy, The, White, T.: 90F, 19 Pasteur³, Hindle: Cat 6, 115 Pastoral D'Ete, Hindle: Cat 6, 114 Path, The, Myers: Cat 6, 174 Path of Cessation, Fulton: Cat 6, 87 Pat's Birthday, Breer, R.: Cat 6, 38 Pause!, Kubelka: Cat 6, 143 Pawkedee of the Mighty, White, T.: Cat 6, 245 Payment of Teresa Videla, The, Caldararo: Cat 6, 47 Peace March, Reveaux: Cat 6, 200 Peace O' Mind, Filippo: Cat 6, 80 Peace Pickets Arrested for Disturbing the Peace, Henny: Cat 6, 110 Peaceable Kingdom, Brakhage: Cat 6, 29 Peaches and Cream, Levine, C.: Cat 6, 151 Pearl and Puppet, Jacoby: Cat 6, 124 Pearl Diver, Hammer: Cat 6, 108 Pearlfishers and Peopleteachers, Szirtes: Cat 6, 224 Peking Dates, Savage: Cat 6, 207 Penguin Comes to Call, A, Savage: Cat 6, 207 People, Lipton: Cat 6, 156 People Near Here, Finne: 89F, 6 People's Park, Single Spark Films: Cat 6, 216 Perils, Child: Cat 6, 50 Periodic Vibrations in an Elastic Medium, Lipzin:

Cat 6, 157

ude and

, 224

limura:

Ralph

6, 197

iture of

an: Cat

real,

ard:

Single

at 6, 228

is Pools

128

e,

at 6, 50

Cat 6, 45

33

gs

Hro

ere,

6, 106

Cat 6, 15

, Child

har.

11,

Henry:

of the

\$,

Peripeteia 1 and 2, Child: Cat 6, 50 Perisphere, Singer: Cat 6, 216 Permutations and Combinations, Elder: Cat 6, 75 Persephone, Osborn: Cat 6, 186 Persistence, Rayher: Cat 6, 198 Perspectives: A Dance Portrait, Schiappacasse: Cat 6, 208 Petit Mal, Bromberg: Cat 6, 40 Petrified Dog, The, Peterson: Cat 6, 192 Peyote Queen, De Hirsch: Cat 6, 65 Phenix, Zdravic: Cat 6, 250 Phill and Jean, Barbieri: Cat 6, 13 Phoebe and Jan, Wallin: Cat 6, 235 Phone/Film Portraits, Angerame: Cat 6, 8 Photo Spot, Razutis: Cat 6, 200 Piano/Music, Sherman: Cat 6, 215 Picking Up the Pieces/3 Mis-Takes, Kobland: Cat 6, 139 Pictures for Barbara, Hammer: Cat 6, 106 Piece Mandala/End War, Sharits, P.: Cat 6, 211 Piece Touchee, Arnold: 90F, 1 Pierre Vallieres, Wieland: Cat 6, 246 Pig Power, Single Spark Films: Cat 6, 216 Pilgrim's Progress, Avery: 89F, 2 Pilot, Blair: Cat 6, 21 Pink Roll, Szirtes: Cat 6, 224 Place Between Our Bodies, The, Wallin: Cat 6, 235 Place Mattes, Hammer: Cat 6, 108 Plagiarism, Hills: Cat 6, 113 Planned Obsolessons, Wendt: Cat 6, 241 Plaster, Hudina: Cat 6, 119 Pleasure Garden, The, Broughton: Cat 6, 42 Plumb Line, Schneemann: Cat 6, 208 Pneuma, Dorsky: Cat 6, 71 Poemfield No. 2 and No. 5, Vanderbeek: Cat 6, 231

Political Chicago, Palazzolo:

Polyphemus, Osborn: Cat 6, 186

Pond and Waterfall, Hammer:

Cat 6, 190

Cat 6, 107

Prothalamion, Ball: Cat 6, 12 Pools, Hammer: Cat 6, 106 Popcorn Obstacles, Michalak: Psychos in Love, Bechard: 89F, 3 Cat 6, 172 Psychosynthesis, Hammer: Popcorn Trailers, Quinn: Cat 6, 104 Cat 6, 196 Pterodactyl, Pearson: Popular Songs, Barnett: 90F, 2 Pornografollies, McDowell: Cat 6, 191 public appearance and a Cat 6, 164 Porter Springs 1, 2, and 3, statement, A, Sanborn: 90F, 15 Hills: Cat 6, 112 Puce Moment, Anger: Cat 6, 4 Portrait, Bridgers/Musiek: Pull Out/Fallout, Barnett: Cat 6, 40 Portrait, Deitch: Cat 6, 65 90F, 2 Purity, and After, Brakhage: Portrait of Becky, Varela: Cat 6, 32 Cat 6, 232 Purple Pirate Blues, Portrait of 4 Women, Conner: Petrochuk: Cat 6, 194 Cat 6, 53 Portrait of Ivan Majdrakoff, Putting the Babies Back, White, N.: Cat 6, 245 Wong: Cat 6, 248 Putzo, Angerame: Cat 6, 5 Portrait of Ramona, Kuchar: Cat 6, 144 Queen of Night Gotta Box of Portrait of the Poet as Light, Levine, S.: 90F, 9 James Broughton, Part Quick Opener, Lewis: 89F, 14 One, Schofill: Cat 6, 209 Quick Billy, Baillie: Cat 6, 12 Portrait One, Earl James Quickie, A, Kortz: Cat 6, 139 Barker, Bodien: Cat 6, 24 Quiet Afternoon With Portrait Two, The Young Strangers, A, Turkle: Lady, Bodien: Cat 6, 24 Cat 6, 227 Portraits, Part 1, Michalak: Quixote, Baillie: Cat 6, 11 Cat 6, 172 Portrayal/Near Site, Levine, R, Beauvais: Cat 6, 16 S.: Cat 6, 153 Rabbit's Moon, Anger: Cat 6, 5 Portrayal/Sherill Kaye, Radiation, White, J.: Cat 6, 244 Levine, S.: Cat 6, 153 Post-Modern Daydream, Radio Adios, Hills: Cat 6, 113 Rage Net, Brakhage: 90F, 4 Kless: 90F, 9 Raindance, Lawder: Cat 6, 149 Potted Psalm, The, Peterson: Ralph's Busy Day, Cohen: Cat 6, 192 Cat 6, 52 Powerman, Lipton: Cat 6, 155 Ransom Note, Lester: Prefaces, Child: Cat 6, 50 Prehistoric Mish-Mash, Cat 6, 151 Rap Letters, Szirtes: 90F, 18 Gregory: Cat 6, 97 Rape, Elam: Cat 6, 74 Prelude, Kirby: Cat 6, 136 Prelude: Dog Star Man, Raps and Chants, Part I and Part II, Levine, S.: Cat 6, 153 Brakhage: Cat 6, 27 Rate of Change, Brand: Presence, The, Brakhage: Cat 6, 37 Cat 6, 29 Ray Gun Virus, Sharits, P.: Presence of the Goddess, The, Baldwin: Cat 6, 12 Cat 6, 211 Reaching for the Moon, Present Tense, Walsh: Varela: Cat 6, 232 Cat 6, 237 Reaching for the Trigger, Presents, Snow: Cat 6, 217 Michalak: Cat 6, 172 Preview, Levine, S.: 90F, 10 Reading Sketch, Tartaglia: Preview, Murphy: Cat 6, 174 Print Generation, Murphy: Cat 6, 224 Ready Mades in Hades, Cat 6, 174 Avery: 89F, 2 Prism, Savage-Lee: Cat 6, 207 Process, The, Brakhage: Real Italian Pizza, Rimmer: Cat 6, 201 Cat 6, 29 Reason to Live, A, Kuchar:

Promise Her Anything but

Give Her the Kitchen

Sink. Freude: Cat 6, 84

Cat 6, 145

Cat 6, 154 Recital, Beroes: Cat 6, 19 Recreation, Breer, R.: Cat 6, 37 Recuerdos De Flores Muertas, Varela: Cat 6, 233 Red Africa, White, D.: Cat 6, 243 Red/Green, McLaughlin, Dan: Cat 6, 166 Red Shift, Nelson, G.: Cat 6, 179 Red Swing, Pierce: Cat 6, 194 Red Thread, The, Gottheim: 88F.7 Reflections on Black, Brakhage: Cat 6, 25 Refrain, Razutis: Cat 6, 200 Regarding Motion, Alvarez: Regeneration, Lawder: Cat 6, 149 Regitel Training at Bullock's, Darbonne: Cat 6, 60 Relatively Posed, Maliga: Cat 6, 162 Relativity, Emshwiller: Cat 6, 76 Relax Your Mind, Giorgio: Cat 6, 91 Released, Schaaf: Cat 6, 208 Rembrandt, etc., and Jane, Brakhage: Cat 6, 31 Remedial Reading Comprehension, Land: Cat 6, 147 Remembrance, Tartaglia: 90F, 18 Reminiscence, Fergus: Cat 6, 80 Reminiscence of a Journey to Lithuania, Mekas, J.: Cat 6, 167 Report, Conner: 90F, 6 Requiem, Cummins: Cat 6, 58 Resistance, The, Henny: Cat 6, 110 Restless, Zdravic: Cat 6, 252 Resurrected Fields, Jesionka: Cat 6, 127 Reternity, Ross: Cat 6, 205 Return, The, Brakhage: Cat 6, 31 Returning the Shadow, Holmes: Cat 6, 118 Returns to Mexico, Jones: Cat 6, 128 Revelation of the Foundation, Lipton: Cat 6, 156 Revolution, Merritt: Cat 6, 169 Revolution, The, Haslanger:

Reasons to Be Cheerful,

Part Three, Lewis:

Rhythm, Lye: Cat 6, 160 Ricky and Rocky, Palazzolo: Cat 6, 188 Riddle of Lumen. The. Brakhage: Cat 6, 29 Right Eye/Left Eye, Lipzin: Cat 6, 160 Right On (Ceremony Of Us), Halprin: Cat 6, 103 Rime of the Ancient Mariner, The, Jordan: Cat 6, 132 Ring Masters, The, Lerman: Cat 6, 149 Ritual Re-Enactment of Childhood Memories/A Time Machine, Lerman: Cat 6, 150 Rituals, Cutaia: Cat 6, 58 River of Stars, Wood: Cat 6, 249 Riverbody, Severson (Parker): Cat 6, 210 Roadfilm, Lawder: Cat 6, 149 Roar From Within, The, Johnson: 88F, 8 Robert Having His Nipple Pierced, Daley: Cat 6, 59 Rock Springs, Beveridge: Cat 6, 19 Rock/String, Sherman: Cat 6, 215 Role of the Observer, The, Irwin: Cat 6, 121 Roller Coaster/Reading. Sherman: Cat 6, 215 Rollerskaters, Varela: Cat 6, 233 Roman Numeral Series, I-IX, Brakhage: Cat 6, 32-33 Romance Novel, Varela: Cat 6, 233 Ron Amok (Dog Party), Wendt: Cat 6, 242 Rondo, Kessler: Cat 6, 135 Ronnie, McDowell: Cat 6, 164 Room List, Moore: Cat 6, 172 Rose and Rose Elaine. Sherman: 90F, 15 Roseblood, Couzin: Cat 6, 57 Rosie Radiator, Taylor: Cat 6, 225 Roslyn Romance (Is It Really True?), Baillie: Cat 6, 12 RR, Brakhage: Cat 6, 34 Rubber Cement, Breer, R.: Cat 6, 38 Rubblewomen (Trummer-

frauen), Bak: 89F, 2

Cat 6, 258

Ruby Red, Hudina: Cat 6, 118

Rue des Teinturiers, Lowder:

Runaway, Lawder: Cat 6, 148 Runner, Creston: Cat 6, 58 Runs Good, O'Neill: Cat 6, 185 'S No Dance, White, D.: Cat 6, 244 Sacred Art of Tibet, The, Jordan: Cat 6, 131 Sagittarius V, Lerman: Cat 6, 149 Sailboat, Wieland: Cat 6, 246 Saint Flournoy Lobos-Logos and the Eastern Europe Fetus Taxing Japan **Brides In West Coast** Places Sucking Alabama Air, Hindle: Cat 6, 115 St. Rube, Jones: Cat 6, 128 Salivation of Professor Bizarrov, deGrasse: Cat 6, 64 Salome, Brakhage: Cat 6, 33 Salt of the Sea, Levine, S .: 90F.9 Salve, Couzin: Cat 6, 58 Sambhoga-Kaya, Angerame: Cat 6, 7 Same Difference, Wong: Cat 6, 249 S.F. to L.A., Beveridge: Cat 6, 20 San Francisco Diary, Varela: Sandwoman's Moon, Doberman: Cat 6, 68 Sanguine Memories, Carolfi: Cat 6, 48 Sans Titre, Beauvais: Cat 6, 16 Sappho, Gutman: Cat 6, 101 Sappho, Hammer: Cat 6, 106 Sarafree, Levine, S.: Cat 6, 152 Sasquatch Among Us, Wendt: Cat 6, 241 Satan's Guru, deGrasse: Cat 6, 64 Saugus Series, O'Neill: Cat 6, 185 Saul's Scarf, Levine, S.: Cat 6, 152 Sausage City, Beckett: Cat 6, 17 Saving the Proof, Holmes: Cat 6, 116 Scaling, Hoolboom: 89F, 10 Scanning, Glabicki: Cat 6, 91 Scattered Remains, Broughton/Singer: 88F, 5 Scenes de la Vie Française: Avignon, Lowder: Cat 6, 258 Scenes de la Vie Française: La Ciotat, Lowder: Cat 6, 258

Scenes de la Vie Française: Paris, Lowder: Cat 6, 258 Scenes From Under Childhood, Sections 1-4, Brakhage: Cat 6, 27-28 Schizophrenia of Working for War, Henny: Cat 6, 111 Schmeerguntz, Nelson, G.: Cat 6, 177 Schubert's Lantern, Weisman: Cat 6, 240 Schwarzhuhnbraunhuhnschwarzhuhnweisshuhnrothuhnweiss Oder Put-Putt, Nekes: Cat 6, 177 Schwechater, Kubelka: Cat 6, 142 Science Fiction, Murphy: Cat 6, 174 Scissors, Dewdney: Cat 6, 66 Scorpio Rising, Anger: Cat 6, 4 Scotty and Stuart, Sherman: Cat 6, 215 Scrape, Levine, S.: 90F, 10 Scratch, Street: 90F, 17 Scratches, Inc., Angerame: Cat 6, 5 Screen, Projector & Film, Wong: Cat 6, 249 Screening's Logo, Focus Pocus Film Squad: Cat 6, 81 Sculpture of Ron Boise, The, Auslender: Cat 6, 11 Sea Space, Farley: Cat 6, 78 Sean, Arlyck: Cat 6, 8 Seashore, Rimmer: Cat 6, 201 Seasound, Dvorak: Cat 6, 72 Seated Figures, Snow: 88F, 11 Secondary Currents, Rose: Cat 6, 204 Secret Garden, The, Solomon: 89F, 16 Secret of Quetzalcoatl, Pearson: Cat 6, 191 Secrete of Life, The, Faccinto: Cat 6, 77 Sections for Screen, Performers and Audience, Lerman: Cat 6, 150 Secto and the Seconaut. Connor: Cat 6, 57 See You Later/Au Revoir, Snow: 90F, 17 Selective Service System, Haack: Cat 6, 102 Senator's Daughter, Cutaia: Cat 6, 59 Sequels in Transfigured Time, Razutis: Cat 6, 199

Cat 6, 109

Cat 6, 88 Serial Metaphysics, Dixon: Cat 6, 67 Sermons and Sacred Pictures, Sachs: 89F, 21 Serpent, Bartlett: Cat 6, 14 Seven Days, Welsby: Cat 6, 241 Seven Portraits, Lieber: Cat 6, 154 17 Reasons Why, Dorsky: Cat 6, 71 Seventy-Six at Home, Glabicki: Cat 6, 91 77, Breer, R.: Cat 6, 38 7362, O'Neill: Cat 6, 185 Sevin Goes to School, Sears: Cat 6, 210 Sevom Cigam, Wiedemann: Cat 6, 245 Sexorcist, Cutaia: Cat 6, 59 Sexual Chicago, Palazzollo: Cat 6, 190 Sexual Meditation No. 1: Motel, Brakhage: Cat 6, 33 Sexual Meditation: Faun's Room, Yale, Brakhage: Cat 6, 29 Sexual Meditation: Hotel, Brakhage: Cat 6, 29 Sexual Meditation: Office Suite, Brakhage: Cat 6, 29 Sexual Meditation: Open Field, Brakhage: Cat 6, 29 Sexual Meditation: Room With View, Brakhage: Cat 6, 29 Shade, Grenier: Cat 6, 98 Shades of Meaning, Moore: Cat 6, 172 Shadow Line, The, Merritt: Cat 6, 169 Shadow of Doubt, Varela: Cat 6, 233 Shadowgraph, Dobson: Cat 6, 70 Shaman Psalm, Broughton and Singer: Cat 6, 44 Shameless, Faccinto: Cat 6, 77 Shards, Plays: 88F, 10 Sharon and the Birds on the Way to the Wedding, Kirby: Cat 6, 136 She is Away, Elder: Cat 6, 75 Shift, Gehr: Cat 6, 88 Shirley Hall Studio, Quinn: Cat 6, 196 Shmateh II and III, Levine, S.: Cat 6, 153 Shmateh IV, Levine, S.: 90F, 10 Shooting Guns, Levine, C.: Cat 6, 151

Serene Velocity, Gehr:

3.: Ca

eis.

Put-

Ŋ,

6,66

erman:

ame:

ilm,

e, The,

5, 78

6, 201

88F, 11

Flose:

comon

tl.

300III0

aut

ıöİ.

stem,

Cutaia

red

Shooting Star, Freude: Cat 6, 84 Shores of Phos: A Fable, The, Brakhage: Cat 6, 29 Short Films, Varela: Cat 6, 233 Short Films 1975, 1-10, Brakhage: Cat 6, 30 Short Films 1976, Brakhage: Cat 6, 31 Show and Tell, Lipton: Cat 6, 155 Show Leader, Baillie: Cat 6, 11 Shower, Kortz: Cat 6, 139 Si See Sunni, Levine, C.: Cat 6, 151 Siamese Twin Pinheads, McDowell: Cat 6, 164 Sibling Arrival, Plays: Cat 6, 196 Sidereal Passage, Cohen: Cat 6, 52 Sidewinder's Delta, O'Neill: Cat 6, 186 Sifted Evidence, Gruben: Cat 6, 99 Signal—Germany On the Air, Gehr: 89F, 22 Silent Cry, The, Dwoskin: Cat 6, 74 Silent Reversal, Hock: Cat 6, 115 Simulated Experience, Avery: 90F, 2 Sincerely, Kirby: Cat 6, 136 Sincerity I, Brakhage: Cat 6, 29 Sincerity II, Brakhage: Cat 6, 30 Sincerity III, Brakhage: Cat 6, 32 Sincerity IV and V, Brakhage: Cat 6, 33 Single Fathering, Taylor: Cat 6, 225 Sink or Swim, Friedrich: 90F, 8 Sirius Remembered, Brakhage: Cat 6, 26 Sisters!, Hammer: Cat 6, 103 Sitting, Ball: Cat 6, 12 Situations of Displacement, Petrochuk: Cat 6, 193 Siva, Levine, C.: Cat 6, 152 Six Loop-Paintings, Spinello: Cat 6, 219 6 to 8 AM, Merritt: Cat 6, 168 69, Breer, R.: Cat 6, 38 69¢ a lb., Wong: Cat 6, 248 Skating, Sherman: Cat 6, 215 Skein, Brakhage: Cat 6, 30 Sketches, Brakhage: Cat 6, 31 Sketches, Varela: Cat 6, 233 Skullduggery, Vanderbeek: Cat 6, 230

Murphy: Cat 6, 173 Sky Pirate, The, Meyer: Cat 6, 170 Skyworks, The Red Mile, Wilchusky: Cat 6, 247 Skyworks, Wind & Fire, Wilchusky: Cat 6, 247 Sleeping Dogs (Never Lie), O'Neill: Cat 6, 186 Sleepwalk, Wallin: Cat 6, 235 Sliced Light, Singer: Cat 6, 216 Slide Show, Lester: Cat 6, 151 Slipstream, Osborn: Cat 6, 186 Sluice, Brakhage: Cat 6, 32 Small Events, Merritt: Cat 6, 168 Smile & Relax, Ziebel: Cat 6, 253 Sneakin' and Peakin', Palazzolo: Cat 6, 188 Snow, Malone: Cat 6, 163 Snow Movies, Avery: 89F, 2 Snowsound, Dvorak: Cat 6, 73 So Is This, Snow: Cat 6, 218 Soc. Sci. 127, Lyon: Cat 6, 161 Sodom, Price: 90F, 14 Soft Fiction, Strand: Cat 6, 222 Soft Shoe, Fisher: Cat 6, 81 Software/Head Title, Razutis: Cat 6, 200 Sol, Brakhage: Cat 6, 30 Solidarity, Wieland: Cat 6, 247 Solstice, Ungerer: Cat 6, 229 Soma, Davis: Cat 6, 62 Some Exterior Presence, Child: Cat 6, 49 Some Phases of an Empire, Fonoroff: Cat 6, 82 "Something is seen, but one doesn't know what", Sanborn: 90F, 15 Somewhere Between Jalostotitlan and Encarnacion, Hoffman: 89F.9 Son Seals-2/17/82, Street: 90F, 17 Sonata for Pen, Brush and Ruler, Spinello: Cat 6, 218 Sonatina & Fugue, Burckhardt: Cat 6, 46 Song, Taylor: Cat 6, 225 Song of the Godbody, Broughton: Cat 6, 44 Songs for Swinging Larvae, Ralph Records: Cat 6, 197 Songs 1-14, Brakhage: Cat 6, 33 Songs 16-22, Brakhage: Cat 6, 34

Songs 24-26, Brakhage: Sky Blue Water Light Sign, Cat 6, 34 Songs 28 and 29, Brakhage: Cat 6, 34 Sonntag Platz, Avery: 89F, 1 Soothing the Bruise, Bromberg: Cat 6, 40 Sophie's Place, Jordan: Cat 6, 133 Sorted Details, Wright: Cat 6, 250 Sosume, Ross: Cat 6, 205 Sound and Vision, Station to Station, Moore: Cat 6, 172 Sound of Chartreuse, The, Levine, C.: Cat 6, 152 Sound of One, Bartlett: Cat 6, 14 Sound Stills, Hudina: Cat 6, 118 Soundtrack, Spinello: Cat 6, 218 Southwestern Diaries, Varela: Cat 6, 232 Souvenirs, Carolfi: Cat 6, 49 Spacecut, Nekes: Cat 6, 177 Spark of Being, A, Triman: Cat 6, 226 Sparkgap, Lerman: Cat 6, 149 Speak Up, Uncle Sam Is Hard of Hearing, Cohen: Cat 6, 52 Speed of Light, Hansen: 88F, 7 Spend It All, Blank: Cat 6, 22 Spherical Space No. 1, Vanderbeek: Cat 6, 230 Spin Me Round & Shake Well, Nigrin: Cat 6, 184 Spiral, Breer, E.: 89F, 19 Spirit of Albion, Philpott: 90F, 12 SpiritMatters, Rose: Cat 6, 204 Spoken Word, The, Michalak: 88F, 9 Spray, Street: 90F, 18 Spring Reel, Varela: Cat 6, 233 Sprout Wings and Fly, Blank: Cat 6, 23 Square Inch Field, Rimmer: Cat 6, 200 SSS. Hills: 89F. 9 Staid Poot, Wendt: Cat 6, 242 Stained Picture, Dobson: Cat 6, 70 Stairway to the Stars, Safran: Cat 6, 206 Stan and Jane Brakhage, Varela: Cat 6, 232 Stand Up and Be Counted, Freude: Cat 6, 84 Star Film, Levine, S.: Cat 6, 152 Star Garden, Brakhage: Cat 6, 30

Star Spangled Banner,
McLaughlin, Dan: Cat 6, 166
Stargrove, Dixon: 90F, 8
Starlight, Fulton: Cat 6, 86
Stars Are Beautiful, The,
Brakhage: Cat 6, 30
Start Day Song, Quinn:
Cat 6, 196
Steps, Levine, C.: Cat 6, 152

Steps, Levine, C.: Cat 6, 152 Still Life, Baillie: Cat 6, 11 Still Life, Gordon: Cat 6, 94 Still Life No. 1: Cherries, Rayher: Cat 6, 198

Still Life of Postcards, A, Sommer: 89F, 21 Still Life With Barbie, Klutinis:

Cat 6, 138 Still Life With Woman and

Still Life With Woman and Four Objects, Sachs:
Cat 6, 205

Still Lives, Hock: Cat 6, 115
Still Motion, Rayher: Cat 6, 198
Still Point, Hammer: 90F, 9
Stinkybutt, McDowell:
Cat 6, 164

Stone Circles, Hammer: Cat 6, 107

Stoned Adventure, McLaughlin, David: Cat 6, 167 Stones Off Holland, Philpott:

90F, 12

Stoney Knows How, Blank: 88F, 3

Storming the Winter Palace, Razutis: Cat 6, 199

Story of a Man (Going Down in Flames), Lipton: Cat 6, 156

Story of Mothers and Daughters, The, Maliga: Cat 6, 163

Straight to Hell!, Ross: Cat 6, 205

Stratum Lucidum, Levy: Cat 6, 154

S:TREAM:S:S:ECTION:S:ECTION:S:S:ECTIONED, Sharits, P.: Cat 6, 212

Street of the Sardine, Lothar: Cat 6, 160

Streets, Ellis, C.: Cat 6, 75 Streetwalker and the Gentleman, The, Cohen: Cat 6, 52

Stripe Tease, Nigrin: Cat 6, 181 Stripsfilm, Petrochuk: Cat 6, 193

Struggle of the Meat, The, Severson (Parker): Cat 6, 210 Studies in Chronovision,

Hock: Cat 6, 115

Study in Diachronic Motion,
Rose: Cat 6, 203

52

Submission, Levine, S.: 90F, 10 Subpoena for Sabine, Jones: Cat 6. 128

Suburb, Szirtes: Cat 6, 223
Suddenly | Burst Into
Another: The Life of
Henry Tanner, Saks:
90F, 14

Suicide Squeeze, The, Lewis: 89F. 14

Summer Windows Time Exposure, Lyman: 90F, 11 Summertime, Klein: Cat 6, 137 Summerwind, Dorsky: Cat 6, 71 Sunday on Your Knees, A,

Darbonne: Cat 6, 60 **Sunhopsoon**, Zdravic:

Cat 6, 250 Sun's Gonna Shine, The, Blank: Cat 6, 23

Sunshine Sisters, The, Kuchar: Cat 6, 145

Sunstone, Emshwiller: Cat 6, 77 Super-Artist, Andy Warhol, Torbet: Cat 6, 226

Super 8 Notebook 1-7, Varela: Cat 6, 234

Super 8mm Films, Brakhage: Cat 6, 31

Super-Impositions, Vanderbeek: Cat 6, 231

Super Weapon, The, Cameron: Cat 6, 48

Superdyke, Hammer: Cat 6, 104 Surfacing on the Thames, Rimmer: Cat 6, 201

Surprised, Wright: Cat 6, 249 Sweet and Sour, Faccinto: Cat 6, 77

Sweet Dreams, Freude: Cat 6, 84

Sweet Land of Liberty, Klein: Cat 6, 137

Sweet Love Remembered, Elder: Cat 6, 75

Swimmer, Maziere: 88F, 8 Swimming Stone, Fulton: Cat 6, 87

Swing Low Sweet Charlot,

Giorgio: Cat 6, 91

Swiss Army Knife With Rats

and Pigeons, Breer, R.: Cat 6, 39

Symmetricks, Vanderbeek: Cat 6, 231 Symphony for a Sinner,

Kuchar: Cat 6, 146

Sync Touch, Hammer:

Cat 6, 106 Syntagma, Export: Cat 6, 77 Syntax, Haslanger: Cat 6, 108 t. and the small picture frame, Weisman: Cat 6, 240

T.Z., Breer, R.: Cat 6, 39
Tails, Sharits, P.: Cat 6, 213
Take Off, Nelson, G.: Cat 6, 179

Take the 5:10 to Dreamland, Conner: 90F, 7

Tal Farlow, Lye: Cat 6, 160
Talking Heads/War of the
Worlds, Varela: Cat 6, 233
Tall Cross Welling Cat 6, 236

Tall Grass, Wallin: Cat 6, 236 Tamanawis Illahee, Finne: 89F, 7

Tanka, Lebrun: Cat 6, 149 Tasmanian Devil, The, Ungerer: Cat 6, 228

Tatooed Man, The, De Hirsch: Cat 6. 65

Tea for Two, Wong: Cat 6, 248 Tear/Or, Levine, S.: Cat 6, 152 Temporary Arrangements,

Kortz: Cat 6, 139 **Temps De Metre,** Beauvais: Cat 6, 16

Ten Second Film, Conner: 90F, 7

10 X 17, Angerame: Cat 6, 5 Tender Images, Arledge: Cat 6, 8

Tenent, Barnett: 90F, 2
Tent, Street: 90F, 18
Termination, Baillie: Cat 6, 11
Terrain Vague, Nigrin:

Cat 6, 184

Terrible Mother, The,
Ungerer: Cat 6, 229

Terror Trail, Pearson: Cat 6, 191

Testament, Broughton: Cat 6, 43

Testament, deGrasse: Cat 6, 64 Text of Light, The, Brakhage: Cat 6, 30

Thanatopsis, Emshwiller: Cat 6, 75

Thatch of Night, The, Brakhage: 90F, 4 Theater Piece, Sherma

Theater Piece, Sherman: Cat 6, 215

These Are the Directions I
Give to a Stranger, Pierce:
Cat 6, 194

Thief of Sydney, The, Zoates: Cat 6, 253

Thigh Line Lyre Triangular, Brakhage: Cat 6, 26

Thimble Theatre, Jordan & Cornell: Cat 6, 134

Think Tank, Lerman: Cat 6, 150 Third Book of Exercises, The, Lerman: Cat 6, 150 **3rd Degree,** Sharits, P.: Cat 6, 214

Third Reich and Roll, Ralph Records: Cat 6, 197

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Tar

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Trildo

Trilog Ri

Trio.

Tripty

Trivia

30 Years Ago They Didn't Talk About Kissing, Maliga: Cat 6, 162

37-73, Myers: Cat 6, 176
This Is It, Broughton: Cat 6, 43
This Is Jennifer, Giorgio:
Cat 6, 91

This Is Montage, Fisher: Cat 6, 81

Thot-Fal'n, Brakhage: Cat 6, 32 Thought Dreams, Linkevitch: Cat 6, 155

Thoughts of a Dry Brain, Varela: 89F, 18

Three Bits of Comic Relief Without Humans, Savage: Cat 6, 207

Three Books of Bizarrov, The, deGrasse: Cat 6, 65 Three By Three, Salvo:

Cat 6, 206

Three Masked Pieces, Merritt:
Cat 6, 168

Three Sages of Bally Bunion, The, Wellington: Cat 6, 240 Three Voices, Kirby: Cat 6, 136 Thumbnail Sketches, Griffin:

Cat 6, 99
Thundercrack, McDowell:
Cat 6, 165

Ticket Home, A, Angerame: Cat 6, 6

Tides, Greenfield: Cat 6, 96
Ties That Bind, The, Friedrich:
Cat 6, 86

Tightrope, Dixon: Cat 6, 68
Till My Head Caves In, Ross:
Cat 6, 205

Time Offed, Wendt: Cat 6, 241
Time Passes, Perkins:
Cat 6, 192

Time to Go to Work, Levine, S.: Cat 6, 153

Times For, Dwoskin: Cat 6, 73 Tintinnabula, Wiedemann and Blau: Cat 6, 246

Titles, Block: Cat 6, 24
Tits & Ass, Bates: Cat 6, 16
To Parsifal, Baillie: Cat 6, 11
To What Are Mutual

Attachments Due?, Bechard: 89F, 3 Together, Broughton and Si

Together, Broughton and Singer: Cat 6, 44

Tompkins Park, Cohen: Cat 6, 51 Too Young, Sher: Cat 6, 215 Tools of Ignorance, The, Osborne: Cat 6, 186 Tornado, Garfield: 88F, 6 Tortured Dust. Brakhage: Cat 6, 35 Totem, Emshwiller: Cat 6, 76 Touch Tone Phone Film, Brand: Cat 6, 36 T,O,U,C,H,I,N,G, Sharits, P.: Cat 6, 211 Tourist, Hammer: Cat 6, 108 Tower, Forney: Cat 6, 83 Traces, Rayher: Cat 6, 198 Tracy's Family Folk Festival, Brand: Cat 6, 37 Traffic in Rhythm Logic, McGowan, M.: Cat 6, 165 Tragoedia, Brakhage: Cat 6, 31 Trailer for The Angry God, deGrasse: Cat 6, 64 Train Movie, Ellis, C.: Cat 6, 75 Training, The, Sher: Cat 6, 215 Transcribed Toxicosis, Wendt: Cat 6, 242 Transformation of Persephone, The, Goldsmith: Cat 6, 93 Transformations on a Soho Street. Parent: Cat 6, 190 Trans-It, Safran: Cat 6, 206 Transparency, Gehr: Cat 6, 88 Transport, Greenfield: Cat 6, 96 Trapline, Epp: 89F, 5 Tree Film, Sherman: Cat 6, 215 Trepanations, Lipzin: Cat 6, 159 Trial Balloons, Breer, R.: Cat 6, 39 Tribal Home Movie No. 2, Sears: Cat 6, 209 Tribute, Farley: Cat 6, 80 Trickfilm 3, Griffin: Cat 6, 98 Trildogy, Wendt: Cat 6, 242 Trilog: Fisheries, The Rhyme, The Old, Doberman: Cat 6, 68 Trio, Brakhage: Cat 6, 31 Trio: Magnificat, Diamond & Four Elegies, Tartaglia: Cat 6, 225 Triptych in Four Parts, Jordan: Cat 6, 129 Trivia, Doberman: Cat 6, 69 Trixi, Dwoskin: Cat 6, 73 Trojan House, A, Couzin: Cat 6, 58 Trollstenen, Nelson, G.: Cat 6, 179 Tropical Depression, Fleming: 88F, 6 True Blue and Dreamy,

McDowell: Cat 6, 164

at 6, 32

vitch:

elief

avage.

OY,

Merrit:

Bunion

Griffin:

me:

jetrich

Ross:

6,241

wire,

nn and

Singel

Trumpet Garden, Klutinis: Cat 6, 138 Tryst, Ross, A.: 88F, 10 Tung, Baillie: Cat 6, 11 Turn to Your Gods Dogs, Beveridge: Cat 6, 20 TV Playland, Varela: Cat 6, 232 Twelve, Block: Cat 6, 24 Twenty Questions, Bechard: 89F, 5 24 f.p.s., Wong: Cat 6, 249 29: Merci Merci, Hindle: Cat 6, 114 23rd Psalm Branch: Part I and Part II, Brakhage: Cat 6. 32 Two: Creeley/McClure, Brakhage: Cat 6, 27 Two Dollar Room, A, Carolfi: 89F.5 Two Films | Never Made, deGrasse: Cat 6, 64 278. Colmer: Cat 6, 53 Two Motels (And a Few Other Things), Carolfi: Cat 6, 48 Two Photographers: Wynn **Bullock and Imogen** Cunningham, Padula: Cat 6, 187 Two Rolls, Varela: Cat 6, 232 2616, Ringo: Cat 6, 202 U.S. Choice, Wong: Cat 6, 248 U.S.S.A., Ostrovsky: 89F, 20 Ubi Est Terram Oobiae?, Ungerer: Cat 6, 228 Ulliisses, Nekes: 88F, 9 Umatilla '68, Kish: Cat 6, 136 Umbra, Blair: Cat 6, 21 Un Petit Examen, Dixon: Cat 6, 67 Uncle Sugar's Flying Circus, Bass: Cat 6, 15 Unconscious London Strata, Brakhage: Cat 6, 35 Undelivered: No Such Country, Arlyck: Cat 6, 10 Undertow, Giritlian: Cat 6, 138 Undertow, Knowland: Cat 6, 91 Unemployment Portrayal, Levine, S.: Cat 6, 153 Unfolding, Beeson: Cat 6, 18 Unicorn, Cameron: Cat 6, 47 Unidentified Flying Objects, Szirtes: 88F, 12 Units Training Film No. 1, Gaikowski: Cat 6, 87 Unsere Afrikareise, Kubelka: Cat 6, 143 Unstrap Me, Kuchar: Cat 6, 144 Untitled, English: 88F, 11

Untitled, Morgan: 89F, 14 Untitled: Hands, Fort: Cat 6, 83 Untitled No. 4-No. 10, Sharits, G.: Cat 6, 210-211 Untitled: Part One, 1981, Gehr: 88F, 7 Untitled Super 8 Films, Varela: Cat 6, 233 Untitled: Three Parts, Fort: Cat 6, 83 Up and Atom, Wendt: Cat 6, 241 **Up and Down The** Waterfront, Burckhardt: Cat 6, 45 Up the Block One Sunday, Blau: Cat 6, 24 Valentin De Las Sierras, Baillie: Cat 6, 12 Valley Fever, Beroes: Cat 6, 19 Valse Triste, Conner: 90F, 7 Vampira: The Passion of, Linder: Cat 6, 155 Variations on a 7-Second Loop-Painting, Spinello: Cat 6, 219 Variations on a Cellophane Wrapper, Rimmer: Cat 6, 201 Vein, Brakhage: Cat 6, 27 Venezia, Zdravic: Cat 6, 251 Venus, deGrasse: Cat 6, 63 Vespucciland the Great and Free, Ross: Cat 6, 205 Vestal Theatre, The, Kaplan: Cat 6, 134 Vestibule (In 3 Episodes), Kobland: Cat 6, 138 Vesuvio, Zdravic: Cat 6, 251 Via Rio, Plays: Cat 6, 196 Via Sound, Zdravic: Cat 6, 251 Video Eyes-Video Ears, Henny: Cat 6, 111 Viewmaster, Griffin: Cat 6, 98 Vineyard IV, Fulton: Cat 6, 87 Visible Inventory Nine: Pattern of Events, Lipzin: Cat 6, 158 Visible Inventory Six: Motel Dissolve, Lipzin: Cat 6, 158 Vision, De Bruyn: Cat 6, 62 Visions in Meditation 1, Brakhage: 90F, 4 Visions of a City, Jordan: Cat 6, 129 Visit to Indiana, A, McDowell: Cat 6, 164 Visits With God, Brick: Cat 6, 40 Visual Essays: Origins of Film, Razutis: Cat 6, 199

Untitled. Gehr: Cat 6, 89

Vital Interests, Block: Cat 6, 24 Vivian, Conner: 90F, 7 Vocation, Tartaglia: 90F, 18 Vo/ld, Beauvais: Cat 6, 16 Voladores De Papantla, Varela: Cat 6, 234 Vormittagsspug (Ghosts Before Breakfast), Richter: Cat 6, 256 Vortex, Razutis: Cat 6, 200 Voyeur, Savage-Lee: Cat 6, 207 Voyeuristic Tendencies, Angerame: Cat 6, 7 Vsi Sveti (All Saints), Zdravic: Cat 6, 251 Wait. Gehr: Cat 6, 88 Waiting for X to Happen, White, J.: Cat 6, 244 Wake, The, McLuskie: Cat 6, 167 Walk, De Bruyn: Cat 6, 62 Walk That Dog, Turkle: Cat 6, 227 War, The, deGrasse: Cat 6, 63 Wardour Street, Whiteside: Cat 6, 245 Warm Broth, Rhoads: 89F, 16 Warm Midwestern Bedroom Does Not Matter, The, Dixon: Cat 6, 68 Was, Hoolboom: 89F, 10 Wash It, Sher: Cat 6, 215 Wasteland and Other Stories, The, Razutis: Cat 6, 199 Water Circle, The, Broughton: Cat 6, 43 Waterbed, Zdravic: Cat 6, 250 Watercress, Beeson: Cat 6, 18 Waterfall, Strand: Cat 6, 221 Watersmith, Hindle: Cat 6, 114 Waterworx, Hancox: 89F, 7 Wavelength, Snow: Cat 6, 217 Way to Shadow Garden, The, Brakhage: Cat 6, 25 Way","Which, Garfield: Cat 6, 88 We Are the Palestinian People, Single Spark Films: Cat 6, 217 We Shall March Again, Lipton: Cat 6, 155 Wedding, A, Ross, A.: 88F, 10 Wedlock House: An Intercourse, Brakhage: Cat 6, 25 Weenie Worm or the Fat Innkeeper, The, Wiley, D.: Cat 6, 247 Weir-Falcon Saga, The,

Brakhage: Cat 6, 28

Well Spent Life, A, Blank: Cat 6, 22 Wend-O, Levine, S.: Cat 6, 152 Wendy, Ryan: Cat 6, 205 Werner Herzog Eats His Shoe, Blank: Cat 6, 23 West, Street: 90F, 18 Westcliffe Stampede, Fisher: Cat 6, 81 Western Diary '75.

Western Diary '75,
Guttenplan: Cat 6, 101
Western History, Brakhage:
Cat 6, 29
Western Movements (Four

Films by Jeff Stookey), Stookey: Cat 6, 220 Wet, White, C.: Cat 6, 242 Whale, The, Finne: 89F, 7 What, Connor: Cat 6, 57 What Angels Dream, McGowan, B.: Cat 6, 165

What Are You Thinking, Daddy?, Wellington: Cat 6, 240

"What's Inside These Shorts?", Sher: Cat 6, 215 What's This?, Merritt:

Cat 6, 168
What's Wrong With This
Picture, Land: Cat 6, 147
Wheeels No. 1, Vanderbeek:

Cat 6, 231

When the Ship Comes In,
McLaughlin, David: Cat 6, 166

Where Did It All Come From?

Where Did It All Come From? Where Is It All Going?, Faccinto: Cat 6, 77

White Bliss Road, Levy: Cat 6, 154 White Calligraphy, limit

White Calligraphy, limura: Cat 6, 121 White Heart, Barnett: 90F, 2

White Rose, The, Conner: 90F, 7 Whitney Commercial, Pitt:

Cat 6, 195 Who Do You Think You Are?, Filippo: Cat 6, 80

Who's Who in the Kook Capital, Beveridge: Cat 6, 20 Why Are We Here, Ralph

Records: Cat 6, 197

Wicked One, The, Michalak:
Cat 6, 171

Wide Angle Saxon, Land: Cat 6, 147

Wieners and Buns Musical, McDowell: Cat 6, 164 Wild Animals in the Zoo,

Johnson: 88F, 8

Wild Night in El Reno, Kuchar:
Cat 6, 145

Wilderness: A Country in the Mind, Fulton: Cat 6, 87 Wildwest Show, The, Razutis:

Cat 6, 199

Wildwest Suite, The, Fisher:
Cat 6, 81

Will, Vanderbeek: Cat 6, 231 William B. Ide, Ranberg: Cat 6, 197

Willie, Lyon: Cat 6, 162 Window, A, Perkins: Cat 6, 192 Window, Brakhage: Cat 6, 31 Window Water Baby Moving,

Brakhage: Cat 6, 25
Window Wind Chimes Part
One, Grenier: Cat 6, 97

Windowmobile, Broughton: Cat 6, 44 Winter, Brooks: Cat 6, 40

Winter, Blooks: Cat 6, 40
Winter Light, Jordan: Cat 6, 133
Winter Soldier, Single Spark
Films: Cat 6, 217

Winter There Was Very Little Snow, The, Ungerer: Cat 6, 230

Wintercourse, Sharits, P.: Cat 6, 211

Winterwheat, Street: 90F, 18 Woebeguf, Darbonne: Cat 6, 62 Wold Shadow, The, Brakhage: Cat 6, 29

Woman and the Dress, The, Kuchar: Cat 6, 146

Woman When Sacred, The, Gutman: Cat 6, 101 Womancock, Linder: Cat 6, 154

Women, Beeson: Cat 6, 18 Women and Children at Large, Freude: Cat 6, 84

Women I Love, Hammer: Cat 6, 104

Women Loving, Hammer: Cat 6, 108

Women's Rites or Truth Is the Daughter of Time, Hammer: Cat 6, 104

Wonder Ring, The, Brakhage: Cat 6, 25

Woolf, Sandman: 90F, 15 Word Movie (Fluxfilm 29), Sharits, P.: Cat 6, 211

Working Class Chronicle, Walsh: Cat 6, 237

Works on Paper, Perkins: Cat 6, 192

Wren's Nest, Taylor: Cat 6, 225

X, Grenier: Cat 6, 98
"X", Hammer: Cat 6, 104
XFilm, Schofill: Cat 6, 209
X-People, Kuchar: Cat 6, 146

X-Rated Reel, Cutaia: Cat 6, 59

5

Yelling Fire, Rayher: Cat 6, 198
Yellow Aria, Bastajian: Cat 6, 15
Yellow Horse, Baillie: Cat 6, 11
Yo Yo Paradise, Wong:
Cat 6, 248
Yolanda, Kuchar: Cat 6, 146
You Are Here—X—Marks
the Spot, Nigrin: Cat 6, 184
You, Mother, Holmes:
Cat 6, 116

Zane Forbidden, Wiley, D.:
Cat 6, 248
Zebra, Hock: Cat 6, 115
Zeitgeist, Hollesen: Cat 6, 116
Zen Guts, Ringo: Cat 6, 202
Zero Age, Varela: Cat 6, 233
Zipper, Burckhardt: Cat 6, 47
Zit Life, Connor: Cat 6, 57
Ziveli: Medicine for the
Heart, Blank: 88F, 2
Zocalo, Myers: Cat 6, 176
Zoological Abstracts,
Gerstein: Cat 6, 90

complete video index

This index lists all videos currently sold by Canyon Cinema. Please note that price and availability are subject to change.

The following codes are used to indicate in which volume the video descriptions may be found, followed by the page number:

88V 1988 Catalog Supplement, video section
89V 1989 Catalog Supplement, video section
90V Current (1990)
Catalog Supplement,

video section

Across the Border, Plays: 89V, 32
Adios America, Cohen: 88V, 22
Ahead in Paris, Pearson: 88V, 42
A.I.D.S.C.R.E.A.M., Tartaglia: 89V, 34
Airborne, Zdravic: 88V, 50
Aleph, Fulton: 88V, 25
All My Life, Baillie: 88V, 17
Always for Pleasure, Blank: 88V, 19
Anastomosis, Zdravic: 88V, 49

Anastomosis, Zdravic:
88V, 49
Ancient Parts, Keller: 89V, 29
Androgyny in Three Easy
Steps, Carolfi: 89V, 26
Angels, Cummins: 90V, 24
Anselmo, Strand: 88V, 47
Anselmo and the Women,
Strand: 88V, 46
Answering Furrow, The,
Keller: 89V, 29

Keller: 89V, 29
Aquarelles, DeWitt: 88V, 23
Arrow Creek, Plays: 89V, 32
Art Institutionalized (SFAI
1980), Angerame: 88V, 17
Art of Survival, The, Block:
88V, 21
Artificial Paradise, Strand:
88V, 47

Ascension of the Demonoids, Kuchar: 89V, 31
Asleep at War, Lundahl: 89V,

AtmosFear, DeWitt: 88V, 23
Aurelia (or Echo in Her Eyes:
Part 3), Nigrin: 88V, 39, 40

Babel, Rose: 88V, 42 Baby in a Rage, Hudina: 90V Beale Street, Krasilovsky: 88V, 33

Becky's Eye, Varela: 88V, 48 Bedtime Stories I, II, & III, Hammer: 89V, 28

Bemused in Babylon, Jones: 88V, 31

Berlin: Tourist Journal, Kobland: 89V, 29 Bert Lahr, Creston: 89V, 26

Best of Les Blank: The
Finest Musical Moments
from the Films of Les
Blank, The, Blank: 88V, 20

Beyond Kabuki, Findley: 90V, 25

Bicycle, Hudina: 88V, 30 Black Heat, Hudina: 90V, 27 Blank Buffet: Highlights from the films of Les Blank, A, Blank: 88V, 20 Blips, Kuchar: 89V, 30

Blood, Krasilovsky: 88V, 32 Blood Test, Rosenblatt: 89V, 35 Blues Accordin' to Lightnin' Hopkins, The, Blank:

88V, 18 **Body Politic,** Bromberg: 90V, 24

Born to Film, Lyon: 88V, 38 Brainwash and Beyond, Sher: 88V, 45

Brainwashing, Nigrin: 88V, 40 Breath, Zdravic: 88V, 49 Bride Stripped Bare, The,

Palazzolo: 88V, 42 Burden of Dreams, Blank: 88V, 19

Burning Text, The, Nigrin: 89V, 31

Busdriver's Tale, The, Baillie: 90V, 23

By the Lake, Strand: 88V, 47 By 2s and 3s: Women, Keller: 89V, 28

Cabinet of Dr. Caligari, The, Ralph Records: 89V, 32

Caligari's Cure, Palazzolo: 88V, 41

Calypso Cameo, DeWitt: 88V, 23

Campaign, Palazzolo: 88V, 42 Cartoon Le Mousse, Strand: 88V. 47

Castro Street, Baillie: 88V, 17 Cathode Ray Theatre, DeWitt: 88V, 23

Cattle Mutilations, Kuchar: 89V, 31

Chicken Real, Blank: 88V, 20 Chulas Fronteras, Blank: 88V, 19

Cigarette Blues, Blank: 88V, 20

Circle the Earth, Dancing with Life on the Line, Halprin: 90V, 26

City Gardens, Pearson: 89V, 31 Coming Up for Air, Strand: 88V, 46

Common Obsessions, Ziebel: 88V, 51

Communists are Comfortable, The, Kobland: 89V, 29 Continuum, Angerame: 88V, 15 Cosas de Mi Vida, Strand: 88V, 46

Costumes on Review,
Palazzolo: 88V, 41
Covert Action, Child: 88V, 21
Cracks, Creston: 89V, 26
Cripple, Creston: 89V, 26
Crucero, El, Lesage: 88V, 36
Cut, Turkle: 88V, 48

Dam Job, The, Stookey: 88V, 45 Damned If You Don't, Friedrich: 90V, 25 Dance for Your Life, Halprin:

90V, 26 Dancing on Lakes Unknown, DeWitt: 88V, 23

Dancing on the Edge of
Success: An Interview
with Choreographer
Margaret Jenkins, Sher:
88V, 45

Daughters of Chaos, Keller: 89V, 29

Dear Mark, Lyon: 88V, 38 Decodings, Wallin: 89V, 34 Deconstruction Sight, Angerame: 90V, 23

Del Mero Corazon, Blank: 88V, 19

Dervish 2, Greenfield: 88V, 26 Desperate and the Deep, The, Kuchar: 89V, 31

Dialogue for Cameraman and Dancer, Greenfield: 88V, 26

Diarrhea of a Country Priest, Carolfi: 89V, 26 Digital Speech, Rose: 89V, 33 Dizzy Gillespie, Blank: 88V, 18. 20

Dr. Bish Remedies Show #1, Baillie: 88V, 17

Dr. Bish Remedies Show #2, Baillie: 88V, 17 Don From Lakewood, Saks: 90V, 30

Don't Means Do, Plays: 89V, 32

Dot 2 Dot/Tete A Tete, Nigrin: 88V, 39

Double Strength, Hammer: 88V, 28

Dress and the Woman, The, Kuchar: 88V, 36

Dry Wood, Blank: 88V, 18 Dyketactics, Hammer: 88V, 28

Ecce Homo, Tartaglia: 89V, 34 Egg, Hudina: 88V, 30 El Capitan, Padula: 88V, 41 El Train Film, Angerame: 88V, 16

Elasticity, Strand: 88V, 46 Elliot and the Old Soul, Goldman: 90V, 26

End of the Art World, Krasilovsky: 88V, 32 Endangered, Hammer: 89V, 28 Enjoy Yourself, It's Later

Than You Think, Palazzolo: 88V, 42
Enthusiasm, Ball: 90V, 23

Ephesus, Padula: 88V, 41 Excerpts from Souvenirs, Carolfi: 89V, 26

Excess, Black Noise, and Fast Moving Pictures, Turkle: 88V, 48

Execution, The, Creston: 89V, 26
Exile, Krasilovsky: 88V, 34

Fake Fruit, Strand: 88V, 46 Fall, DeWitt: 88V, 23 Fall, The, Lundahl: 89V, 35 Fallen World, The, Keller: 89V, 29

Fearless Leader, Varela: 88V, 48

Festival of Bards, Gaikowski: 88V, 25

Fever Dream, Strand: 88V, 47 Fighting Chance, A, Blair: 89V, 25

Film, A, Angerame: 88V, 16 Filmmaker, Hershey: 88V, 29 Five-Minute Memory, Lundahl: 89V, 35

Flora Faddy Furry Dance Day, The, Philpott: 90V, 30 Foreign Parts, Keller: 89V, 29 Forever and Always, Kuchar: 89V, 30

Four for Four, Carolfi: 89V, 26 Fractious Array, Street: 90V. 32 Frame, Kobland: 89V, 29 Fraulein Angst, Sandman: 90V, 31 Freedom's Skyway. Angerame: 88V, 17 Freeform, Knowland: 88V, 32 Fugue, Stookev: 88V. 45 Fuji, Breer, R.: 88V, 21

Gap-Toothed Women, Blank: 88V, 20 Garlic Is as Good as Ten Mothers, Blank: 88V, 19 Garlic Is as Good as Ten Mothers-Short Version. Blank: 88V, 19 Gay Parade—Gay for a Day, Palazzolo: 88V, 41 Gentle Harvest (Three Personal Views of Farming), Schaaf: 88V, 43 George Kuchar, Varela: 88V. 48 God Respects Us When We Work, But Loves Us When We Dance, Blank: 88V, 20 Graceland, Mullen: 89V, 31 Gradiva, Nigrin: 88V, 39 Grand Canary, The, Pearson: 88V, 42 Grand Canyon, The, Beerger: 89V. 25 Grease, Hudina: 88V, 30 Guacamole, Strand: 88V. 47 Gypsies: The Other Americans, Metzgar: 88V, 38

He, Palazzolo: 88V, 42 History of the World According to a Lesbian, The, Hammer: 89V, 28 Hit the Turnpike!, Angerame: 88V, 16 Hold Me While I'm Naked, Kuchar: 89V, 30 Homeless But Not Helpless. Elman: 89V, 26 Honeymoon in Reno, Angerame: 88V, 16 Hot Nasty, Palazzolo: 88V, 42 Hot Pepper, Blank: 88V, 18 How to Market a Body of Art, Sher: 88V, 45 Howie, Hudina: 88V, 30

I, An Actress, Kuchar: 89V, 30 I Was a Contestant at Mother's Wet T-Shirt Contest, Palazzolo: 88V, 42 I'd Rather be in Paris, Angerame: 88V, 16

I.V. Magazine Volume #1, Lilly's World of Wax, Sher: 88V, 44 Palazzolo: 88V, 41 I.V. Magazine Volume #2, Lilting Towards Chaos. Sher: 88V, 44 Street: 90V, 32 I.V. Magazine Volume #3, Lincoln Logs for Jesus, Sher: 88V, 44 Turkle: 88V, 48 Idea, The, Knowland: 90V, 28 Little Boy, Lyon: 88V, 37 Ikarus, Hudina: 90V, 26 Little Jesus (Hippy Hill), Imitation of Life, Sanborn: Padula: 88V, 41 Llanito, Lyon: 88V, 36 Implosions, Knowland: 88V, 32 LMNO, Breer, R.: 88V, 21 In Heaven There Is No Loose Ends, Strand: 88V, 46 Beer?, Blank: 88V, 20 Love It/Leave It, Palazzolo: In Progress, Varela: 88V, 48 88V, 42 In the Land of Owl Turds, Lust, Export: 88V, 24 Blank: 88V. 20 Indiana Tapes, Creston: 89V, 26 A, Breer, R.: 88V, 21 Insanitorium, Kuchar: 89V, 31

Inside Story, Krasilovsky:

Interview With Artists

Interview With Artists

Interview With Artists

James Broughton, Varela:

January Journal, Street:

Jerry's, Palazzolo: 88V, 42

Jim Petty Place, The,

Stookey: 88V, 45

Just Between Me & God.

Krasilovsky: 88V, 33

Kapital, Sanborn: 90V, 31

Kelsey, Creston: 89V, 26

Koan, DeWitt: 88V, 23

Kres, Zdravic: 88V, 50

Jesus Christ Made Seattle

Under Protest, Stookey:

Program 1, Sher: 88V, 45

Program 2, Sher: 88V, 45

Program 3, Sher: 88V, 45

88V. 34

88V, 48

90V, 32

88V, 45

Man and His Dog Out for Air, Man with a Movie Camera (blonde: he appears to be young), Sanborn: 90V, 31 Masks of Illusion, Knowland: 88V. 32 Mass for the Dakota Sioux, Baillie: 88V, 17 Mayhem, Child: 88V, 21 Memorabilia, Jones: 88V, 31 Messiah in the Shadow of Death, The, Philpott: 90V, 29 Mexican Tapes: A Chronicle of Life Outside the Law, The, Hock: 88V, 30 Mexico, Goldsmith: 88V, 25, 26 Misconception, Keller: 89V, 28 Mission Stop, The, Street: 90V, 32 Mr. Boogie Woogie, Krasilovsky: 88V, 32 Mojado, El, Lyon: 88V, 36 Moleshow, Ralph Records:

Money, Hills: 88V, 30 Mongreloid, The, Kuchar: 89V, 30 Mosori Monika, Strand: Kristallnacht, Strand: 88V, 47 88V, 46 Mujer de Milfuegos (Woman of a Thousand Fires), Strand: 88V, 47

The, Gray: 89V, 28

Discovered in Los

88V, 17

Glass, Gaikowski: 88V, 25

Angeles), The, Angerame:

89V, 32

La Noche D'Amour, Kuchar: 89V. 31 La Verbotene Voyage, Murder of Fred Hampton, Kuchar: 89V, 31 Lamotrek: Heritage of an Musical Wood, Steel & Island, Metzgar: 88V, 39 Landscape and Desire, Mutiny, Child: 88V, 21 Kobland: 89V, 29 My Mime, DeWitt: 88V, 23 Leap, The, DeWitt: 88V, 23 Mystery of Life (as Lexington-4486, Saks: 90V, 30 Light at the End of the Tunnel, Carolfi: 89V. 26 Lil Picard, Goldsmith: 88V, 26

Lil Picard, Art is a Party,

Goldsmith: 88V, 25, 26

Newsdealer, Creston: 89V, 26 Nigeria, Hudina: 90V, 27 Nightclub, Memories of Havana in Queens, Goldsmith: 88V, 26 9 Years Behind the Wheel, Jones: 88V. 31 Ninos Abandonados, Los, (The Abandonded Children), Lyon: 88V, 37 No No Nooky T.V., Hammer: 88V, 28 Noche D'Amour, La, Kuchar: 88V, 36 Nocturnal Immaculation, The, Kuchar: 89V, 30 Notes After Long Silence, Levine, S.: 90V, 28

> O, Palazzolo: 88V, 42 Observeillance, Turkle: 88V. 48 Odyssey, Hershey: 88V, 29 On The Corner, Hudina: 90V, 27 Oneiro: In the Shadow of Isadora, Goldsmith: 89V, 27 Optic Nerve, Hammer: 88V, 27 Orpheus Underground, Goldsmith: 88V, 26 Otro Lado, El, (The Other **Side),** Lyon: 88V, 37

P-38 Pilot, The, Baillie: 90V, 23 Pagan Rhapsody, Kuchar: 89V, 30 Parallel Faust, Lundahl: 89V, 35 Parents' Visit, Hudina: 88V, 31 Paris X 2, Rosenblatt: 89V, 35 Peace O' Mind, Filippo: 88V, 24 Perils, Child: 88V, 21 Phone/Film Portraits, Angerame: 88V, 16 Place Mattes, Hammer: 88V. 28 Plaster, Hudina: 88V, 31 Portrait of Bob Fulton-French Edition, Fulton: 88V, 24 Portrait of Ramona, Kuchar: 89V. 30 Postcards from Nicaragua/ Postales de Nicaragua Libre, Kleinhans: 88V, 31 Pranks!, Re/Search Publications: 89V, 33 Prefaces, Child: 88V, 21 Prescription in Blue, Kuchar:

Pressures of the Text, The,

Rose: 89V, 33

Preview, Levine, S.: 90V, 28
Private Parts, Keller: 89V, 29
Pro Contra, Wiedemann:
88V, 49
public appearance and a
statement, A, Sanborn:
90V, 31

26

har

ġ,

1,27

ar.

Uâ,

har.

Quiet Afternoon with Strangers, A, Turkle: 88V, 48 Quixote, Baillie: 90V, 23

Rapture, Sharits: 89V, 33 Reason to Live, A, Kuchar: 89V, 30 Recreation, Breer, R.: 88V, 21 Recuerdos de Flores Muertas, Varela: 88V, 48 Remembrance, Tartaglia: 90V, 32 Restless, Zdravic: 88V, 50 Ritual of Life/Death, A, Halprin: 90V, 26 Ruby Red, Hudina: 88V, 31 Rummage, Nigrin: 90V, 28 Running Around Like a Chicken with Its Head Cut Off. Blank: 88V, 20 Running Shadow Part One, Fulton: 88V, 25 Running Shadow Part Two,

Fulton: 88V, 25 S.E.G., Creston: 89V, 26 Sanguine Memories, Carolfi: 89V, 26 Scratch, Street: 90V, 32 Scratches, Inc., Angerame: 88V, 16 Secret of Quetzalcoatl, Pearson: 88V, 42 Shake Well, Nigrin: 88V, 40 Shards, Plays: 89V, 32 Sidereal Passage, Cohen: 88V, 22 Sink or Swim, Friedrich: 90V, 26 Six Windows, Keller: 89V, 28 **69,** Breer, R.: 88V, 21 Smile & Relax, Ziebel: 88V, 50 Smoky's Journal, Cummins: 90V, 25 Sneakin' and Peakin', Palazzolo: 88V, 42 Snow Job: The Media Hysteria of Aids, Hammer: 88V, 28 Soc. Sci. 127, Lyon: 88V, 36 Soft Fiction, Strand: 88V, 46

"Something is seen, but one doesn't know what," Sanborn: 90V, 31 Sound Decisions, Varela: 88V. 48 Sound Stills, Hudina: 88V, 31 Spark of Being, A, Triman: 88V. 47 Speak Up, Uncle Sam Is Hard of Hearing, Cohen: 88V, 22 Spend It All, Blank: 88V, 18 Spin Me Round, Nigrin: 88V, 40 Spirit of Albion, Philpott: 90V. 29 Spray, Street: 90V, 32 Sprout Wings and Fly, Blank: 88V, 19 Stan and Jane Brakhage, Varela: 88V, 48 Still Point, Hammer: 90V, 26 Stones Off Holland, Philpott: 90V. 30 Stoney Knows How, Blank: 88V, 20 Street Film Part IV, Fulton: 88V, 24

Summer of No Return, Kuchar: 89V, 31 Sun's Gonna Shine, The, Blank: 88V, 18, 20 Sunhopsoon, Zdravic: 88V, 49 Swiss Army Knife with Rats and Pidgeons, Breer, R.: 88V, 21

T.Z., Breer, R.: 88V, 21

Stripe Tease, Nigrin: 88V, 39

Tamanawis Illahee, Finne: 89V, 26 Tatooed Lady, The, Palazzolo: 88V, 42 Tempest, DeWitt: 88V, 23 Tenderloin Blues, Hudina: 88V, 30 Terrain Vague, Nigrin: 88V, 40 Thief of Sydney, The, Zoates: 88V, 51 This is TV—America, DeWitt: 88V. 23 Ticket Home, A, Angerame: 88V, 16 Ties That Bind, The, Friedrich: 90V, 25 Transformation of Persephone, The, Goldsmith: 88V, 26 Trial Baloons, Breer, R.: 88V, 21

Tung, Baillie: 88V, 17 TV Tart, Hammer: 89V, 28 Two Motels, Carolfi: 89V, 26 Two Photographers: Wynn Bullock and Imogen Cunningham, Padula: 88V, 41

Undertow, Knowland: 88V, 32 **Unfolding,** Beeson: 88V, 18

Valentin de las Sierras, Baillie: 88V, 17 Venezia, Zdravic: 88V, 50 Venus Adonis, Palazzolo: 88V, 42 Vestibule. Kobland: 89V, 29 Via Rio, Plays: 89V, 32 Video Album 5: The Thursday People, Kuchar: 88V, 36 Video Journal II, Creston: 89V, 26 Video Voodoo, Ralph Records: 89V, 32 Videotape for a Woman and a Man, Greenfield: 88V, 27 Vigo & Broadway, Cummins: 90V. 25 Vocation, Tartaglia: 90V, 32 Voyage, DeWitt: 88V, 23 Voyager, Cummins: 90V, 24 Voyeuristic Tendencies, Angerame: 88V, 15, 16 VTR/CRT, DeWitt: 88V, 23

Walk That Dog, Turkle: 88V, 48 Waterbed, Zdravic: 88V, 49 Waterfall, Strand: 88V, 47 Well Spent Life, A, Blank: 88V, 18 Werner Herzog Eats His Shoe, Blank: 88V, 19 Western Movements, Stookey: 88V, 45 What's Inside These Shorts?, Sher: 88V, 45 Whatever Happened to Vileness Fats?, Ralph Records: 89V, 32 Where's Utopia?, Rosenblum: 90V, 30

Who Do You Think You Are?, Filippo: 88V, 24 Wild Night in El Reno, Kuchar: 89V, 30 Wilderness: A Country in the Mind Fulton: 88V, 25

Mind, Fulton: 88V, 25 Willie, Lyon: 88V, 38 Winterwheat, Street: 90V, 32 Woebeguf, Darbonne: 88V, 22 Woman and the Dress, The, Kuchar: 89V, 31 Women, Beeson: 88V, 18
Women By Women, Sher:
88V, 45
Women I Love, Hammer:
88V, 28
Woolf, Sandman: 90V, 32
Wouldn't You Like to Meet
Your Neighbor?, A New
York Subway Tape,
Hammer: 88V, 28

X-People, Kuchar: 89V, 31

Yolanda, Kuchar: 89V, 31 You Are Here -X- Marks the Spot, Nigrin: 88V, 40 You Dirty Rat, Triman: 88V, 47 You Talk I Buy, Saks: 90V, 30 Your Astronauts, Palazzolo: 88V, 42

Ziveli: Medicine for the Heart, Blank: 88V, 20

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219

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